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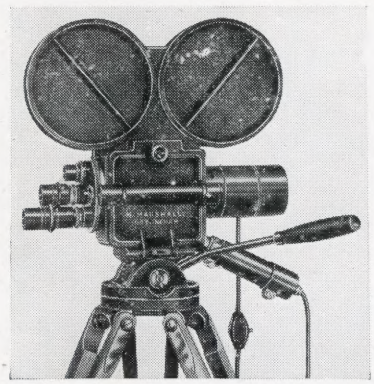
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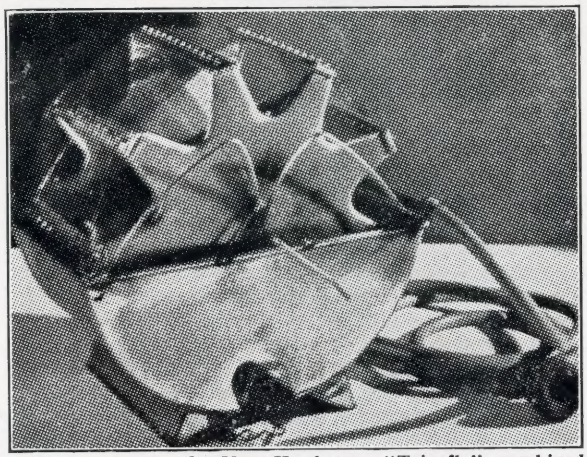
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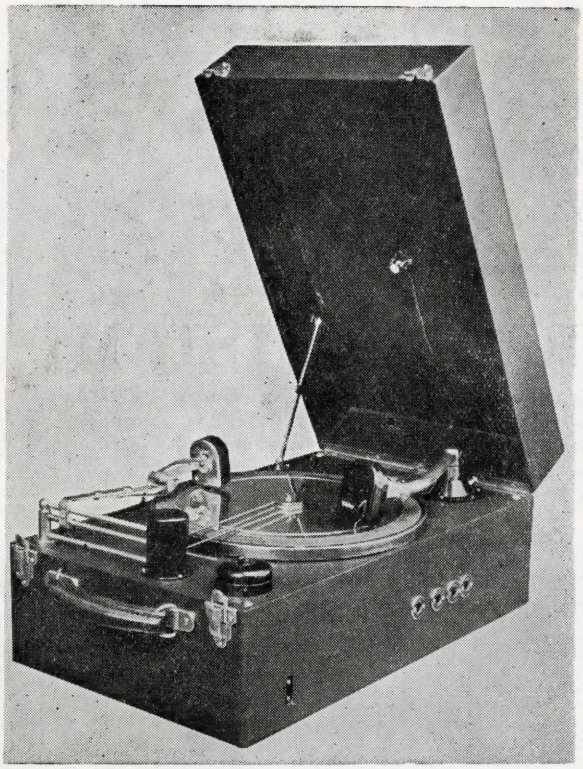
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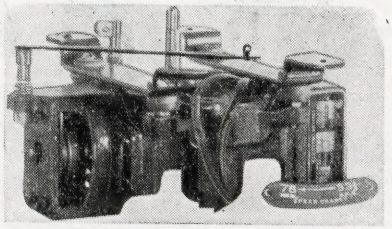
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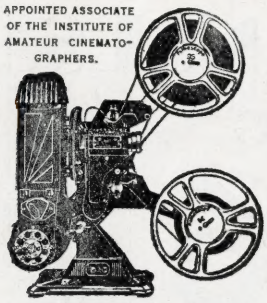
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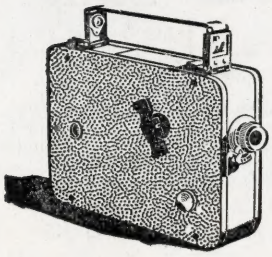


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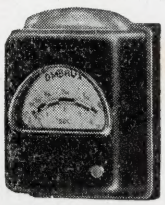
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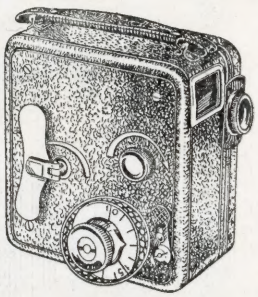
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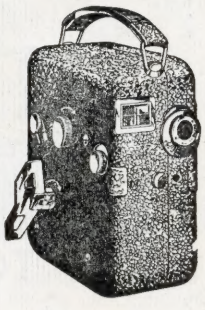
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Amateur Cine Service, Widmore Road, Bromley.
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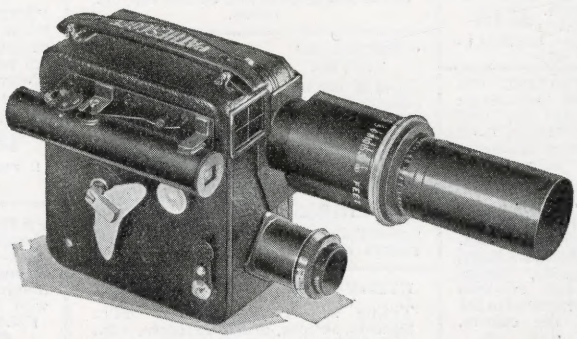
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How often has it been said that "clouds make the picture"—here the tale is reversed, for "the picture makes the clouds." Notice the care that has been taken in "framing" and the dark emphasis at the corners of the picture. The trouble taken in finding this viewpoint was really worthwhile, for the natural beauty of the clouds has been considerably enhanced.

IN THIS ISSUE

Articles by **HAROLD B. ABBOTT, GEOFFREY COLLYER, PETER LE NEVE FOSTER, PHILIP LAZENBY, SIGURD MOIR, J. RADFORD, J. E. SAUNDERS, GEORGE SEWELL, JEAN STRAKER, HARRY WALDEN and other well-known writers**

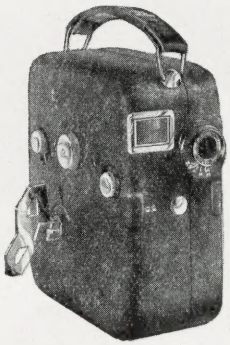


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THE EDITOR to his READERS

THANK you! On March 15th was published the first number of *Amateur Cine World*. On March 15th came the first of a steady stream of messages of congratulation, a stream which is still flowing. On March 15th came telegrams and telephone calls from dealers requesting further supplies of the magazine. Many of them were sold out before it was six hours old.

Does this sound like the sketch for a scenario notable more for imagination than realism? We are sorry, but now and again truth has a way of outdoing fiction.

A few letters, typical of the hundreds received, appear on pages 7 and 8. If we published all that were sent to us we fear there would be little room for anything else in *Amateur Cine World* for some months to come! We thank all of our correspondents for their interest and goodwill and hope eventually to acknowledge every letter personally. We thank all those who have made suggestions for articles and other features. Everyone is being carefully considered; some we shall certainly put into effect.

Not a few of our correspondents stated that they were not advanced enthusiasts but had taken up the hobby purely for the pleasure it gave them and that they therefore welcomed a magazine which made a real attempt to deal with their needs and difficulties. In some of the letters we think we detected a certain diffidence, as if the writers were just a little apologetic of the fact that so far their activities have been limited to filming their family and friends at play.

There is not the slightest reason why they should be. It does not matter *what* you film, provided it is cinematic material. What does matter is *how* you film. A film of baby on the lawn can be a little artistic masterpiece that for you outdoes all the shattering epics of Hollywood for human interest. It can also be a bore. Everything depends on treatment.

We do not suggest that you should film nothing but babies on lawns, but what we do wish to emphasise is that you need think none the worse of yourself as a movie maker because your tastes do not run to—to take an instance—impressionism and the abstract. Sincerity and care, intelligence and imagination—these are the cardinal virtues of the amateur cinematographer. The practice of them alone brings skill and dexterity in camera craft. In this and future numbers of *Amateur Cine World* we tell you how to make the most of whatever subjects you select for filming, written in a style you can readily understand. And because it is our experience that some amateurs do not always find it easy to know what to film we shall suggest suitable material and give advice on the best way to bring it to the screen. The more advanced workers who are turning out films comparable with professional efforts will also be fully catered for.

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You will of course take your camera with you if you go for a holiday on the Broads this year. Remember that even such commonplace incidents as hanging bathing costumes out to dry can provide cinematic material, provided a good viewpoint is taken.

Here *is* ADVICE *on*

FILMING BABY



The Film Star of Every Family

By GEORGE SEWELL, F.A.C.I.

IT is a fact that the large majority of sub-standard cine-camera owners have acquired a camera as a means of recording events in their lives and of those around them. It is a fact, also, that most amateur cine film is expended on personal records, holiday pictures, big-family-event pictures, family portraits, baby-on-the-lawn shots and other subjects of a personal nature.

His Grace the Duke of Sutherland, K.T., President of the I.A.C., speaking to the Royal Photographic Society last year, predicted that the diaries of the future would not be leather bound books, but shelves of sub-standard film. It is an inspiring prospect!

Suggestions for Shots

Baby is the film star of every family. Millions acclaim the appeal of Baby Leroy, and no mother will admit that her own offspring is less interesting than that child. Nor *is* he less interesting. Even the tiniest infant has an existence beyond placidly lying in a cot or perambulator, though many cine-workers seem to forget this. They seem content to take a series of shots, most of them from the same angle, often when the child sleeps. That is not sufficient.

The morning bath can be a feast of fun, with crows and chuckles and splashings of water. Photoflood lamps and super-speed panchromatic film will make it easy to obtain a picture of this. Generally baby has some favourite and probably most unexpected toy; by holding this before his eyes just out of the camera range you can obtain a series of widely varying expressions, the chuckle of joy at sight of his plaything, the grave manner as he sternly addresses it, the queer contortions as he gurgles a mystic message, the creased little face with button nose indulging in a hearty howl. The bigger the close-up you can get the better. Even a shot of his tiny little garments will bring tender memories in the years to come.

So it comes to this, your subject is not just baby, but everything that concerns him. The best way to set about the task is to talk it over with mother and between you make a set of notes of all the things that make up baby's day. Even the more remote things, such as the preparation of baby's bath water, should be thought of and then a little script can be written.

When the child gets a little older and the world is becoming a place to explore, then the opportunities increase. I remember two outstanding child film sequences. One was a very satisfying big-toe sucking episode. The other concerned a 'hero' of eighteen months and set a room full of professional photographers agog with enthusiasm. First we were shown him groping towards a bowl of fruit, then in closer shot his grave inspection of the pile and the tentative fingering of the strange objects. Then with a twinkle of roguery in his eyes he clasped an apple to his face with both hands. Finally we were shown a close-up, the head filling the whole screen, of his enquiring face looking straight at the camera, with the juice glistening around his mouth and then a smile of satisfaction.

The first attempts at walking, with mother offering some bright object as a goal for the young explorer are good cinematic material. Often such pictures can be taken on the lawn in the summer. Birthdays, of course, are landmarks and whatever else is missed, some pictures should be taken once a year at birthday time.

One such film, entitled "Her Second Birthday" won a prize in the I.A.C. International Contests this year.



Children and animals together make ideal subjects for your Cine Camera.

WHAT OUR READERS THINK

of "AMATEUR CINE WORLD"

A Few *of the* Hundreds *of* Letters We Have Received

Having derived much pleasure from reading *Amateur Cine World*, I should like to congratulate you on your enterprise in turning out such a comprehensive publication. Many of the features are unique amongst literature dealing with amateur cinematography and I am sure that your journal will meet with the immediate success it deserves.
A. D. Frischmann, Mincing Lane, London, E.C.3.

* * *

I have just read the first issue of the *Amateur Cine World*; allow me to congratulate you on this fine publication, which is certainly going to establish itself as indispensable to the amateur cinematographer in the successful pursuit of this fascinating hobby.

Amateur Cine World definitely surpasses all other journals of its kind in that it has got "the little extra the others haven't got." Here's wishing *Amateur Cine World* a long, successful career of useful service.
H. P. Dun, late secretary Norwich Amateur Cine Society, Sprowston Road, Norwich.

* * *

I should like to take this opportunity of congratulating you on the first number of *Amateur Cine World*, which for size and interest certainly surpasses anything that has been published before for the amateur cine worker.
Robert W. Newby, Kenilworth Court, Putney, S.W.15.

* * *

I should like to congratulate you on your very excellent paper, the first issue of which I am still reading for a second or third time.
Hugh P. B. Davies, Uxbridge Road, Ealing, W.5

* * *

May I congratulate you on your first issue and send my best wishes for a long life. *Amateur Cine World* fills a gap which has been left open too long and I for one thank you for filling it and trust you will be able to maintain the high standard you have set yourselves.
J. B. Holt, Commercial Street, Todmorden.

* * *

It is refreshing to find a photographic journal dealing with cine matters in a dignified and sound technical fashion and if the present character and standard are kept up I shall be glad that I have subscribed.
F. O. Mosley, Church Road, Cowley, Middlesex.

* * *

I would like to take this opportunity to congratulate you upon what I consider to be a fine publication and if you maintain the same standard of quality in future numbers I am sure it will go a long way to further the cause of the amateur cine movement. I hope to see articles dealing with all sides of interior work and trust you will give ideas, etc., on set designing, a part of cine work which has seemed to be overlooked by other journals.

I can assure you that now I have thoroughly digested your first number I shall wait in eager expectation for the next. Wishing you every success with an enormous circulation
Glynar Jones, Tanswell St., London, S.E.1.

* * *

Congratulations on *Amateur Cine World*; especially the article on editing *your* films. This is just what is needed.
Norman Jenkins, F.A.C.I., North St., Clapham, S.W.4.

* * *

I have read with interest the first number of your new journal and must congratulate you on it. I feel sure you will have every success and will recommend it to all my friends.
G. A. F. Edmiston, Blackheath Park, London, S.E.3.

A *Message from* ALEXANDER KORDA *The Famous Film Producer*



The Editor, "Amateur Cine," 4-7, Greville Street, E.C.1.

Dear Sir,

Thank you for your letter of the 22nd March with the enclosed copy of the "Amateur Cine," which I was most interested to see. It is most gratifying to see the great interest taken in the technical side of film making by the enormous public which your magazine reaches. "Amateur Cine" is extremely interesting from cover to cover and contains valuable advice to the amateur cinematographer written by those who have an obvious expert knowledge of their subject. I wish it every success.

Yours truly,

A. Korda.

MORE OPINIONS *of* AMATEUR CINE WORLD

I must congratulate you on your achievement in publishing a fine journal for those interested in amateur cinematography.

You can rely on my being a regular reader of your distinguished periodical.

L. Mitchell, Holders Hill Drive, Hendon, N.W.4.

* * *

Shall be very pleased to receive your Magazine for twelve months and enclose Postal Order value 7/6 for same. Please commence sending same with your next (May) issue. Am delighted with the first number and wish you every success.

Bernard G. Dando, Station Road, Gt. Wyrley, Nr. Walsall.

* * *

Congratulations on *Amateur Cine World* which I have already found very useful and interesting. Am looking forward to next number. As a half-tone process worker I appreciate the good blocks and printing.

S. Hyde, Hargrave Pk., Highgate, N.19.

* * *

May I take this opportunity of congratulating you on your first issue. If this is a fair sample of what is to come, then may your issues continue to come for many years.

B. J. Attwell, Suffolk Road, S.W.13.

* * *

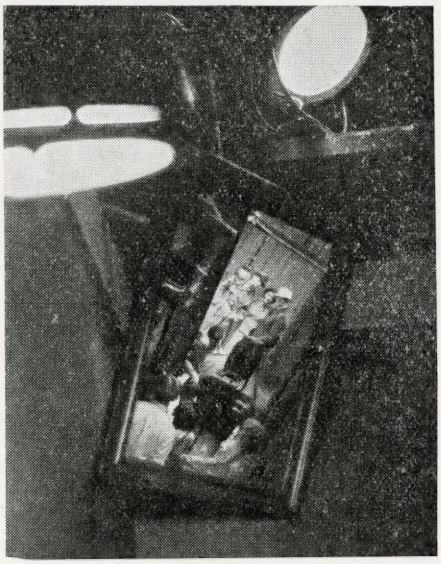
Permit me to congratulate you upon your enterprise in publishing a new journal for the amateur cinematographer. I hope, and believe, it will be a success.

F. G. Warne, F.A.C.I., Baldwin Street, Bristol 1.

* * *

I wish you every success in your new venture. The cine movement is increasing in popularity among amateurs by leaps and bounds and the help you propose giving will be a great boon to the army of enthusiasts. Wishing you every success again.

Reuben H. Giles, Lampton Road, Hounslow, Middlesex.



Lew Ayres and Maureen O'Sullivan (Universal players) together with director Tay Garnett indulge in some rather unusual reflections.

Congratulations on your first number—it was excellent. I enclose a year's subscription.

C. Cotton Kennedy, Plas Merdyn, Holywood, Co. Down.

* * *

I enjoyed reading your first number and hope you will continue to keep up this very high standard.

I. N. Acraman, Chester Road, Stretford, Manchester.

* * *

Thanking you for a wonderful cine journal and wishing it every success.

J. S. Fitton, A.M.I.R.E., Copeland Street, Hyde, Cheshire

* * *

Provided you keep to the standard of No. 1 you should be assured of success, for your paper fills a long felt want in the amateur movement.

F. T. Johnson, George Street, Summertown, Oxford.

* * *

For a long time I had flirted with the idea of buying a cine camera, but was always restrained by the comments of other amateur photographers regarding expense. It happened, however, that at a dealer's I saw a copy of your first number and secured a copy, purely out of curiosity. The general interest of the journal surprised me and the article "Home Movie Making is Not Expensive," by George Sewell, has made me determine to take up the hobby seriously.

If you maintain the excellence of your first number I am confident you will secure many more recruits into the ranks of the cine takers.

All good wishes.

J. P. James, Parkfield Avenue, Harrow.

* * *

We should like to take this opportunity of thanking the *Amateur Cine World* for publishing our reports and wish them the very best in the future, as we consider the first number of the journal is one of outstanding merit.

Aristos Amateur Photoplay Productions, Richmond.

"PASSING ON FROM STRENGTH TO STRENGTH"

From William E. Chadwick, Esq., F.A.C.I., Hon. General Secretary, Institute of Amateur Cinematographers

Congratulations on the first issue of "Amateur Cine World."

In its first issue it has instituted many changes and its progress will be fraught with many battles, passing on from strength to strength. Who, six or eight years ago, would have dreamed that publications would be issued for amateur cinematographers. To-day cinematography enjoys the goodwill of the public in general and its effectiveness is world wide.

Founding a new type of amateur cine journal, the "Amateur Cine World" has ever to keep in the forefront an enlightened attitude towards amateur photography. It may help enormously to make a healthful and beneficial source towards uplifting the ideals of humanity, thus enhancing the value of the magazine to its potential advertisers and those who use its columns.

W. E. CHADWICK, F.A.C.I

SIGURD MOIR *helps you to choose*

THE BEST SCREEN

BRONZE screens, silver screens, crystal screens, stereoscopic screens, "mixed" screens, white screens, colour screens, translucent screens, which shall we use? Not one of them can be singled out and eulogised as the "best" screen because each has its own particular advantage or advantages which enable it to function better than the rest *when practical conditions favour the employment of such a screen.* For this reason many complaints regarding the poor quality of projection images can be traced back to the screen itself. Either its surface is entirely unsuited to the particular set of conditions governing projection, or—where it is suitably surfaced—the screen may represent only a poor example of its type.

Now, one or other of these states may exist in any individual case. The fact may not be apparent, it is true, for the powerful projectors of to-day are frequently able to overcome such handicaps and to render possible a fairly tolerable kind of projection without in any way indicating that results could be improved.

THE WHITE SCREEN.

The white screen was the earliest and is probably the most familiar of all types. In some of its forms it has given every satisfaction; in others, which include calico sheets, pieces of parchment, blotting pads, distempered walls and similar improvisations—it has yielded only indifferent results.

The picture reflected by this type of screen has one important characteristic; it appears just as brilliant to a person compelled to view from a wide angle as it does to his more fortunate counterpart who has managed to secure a seat in the centre of the hall or room. No other type of screen can throw out a picture in which this quality is so marked, hence the white screen surely represents the most suitable type for use in cases where one's guests have to be accommodated in a wide or square apartment.

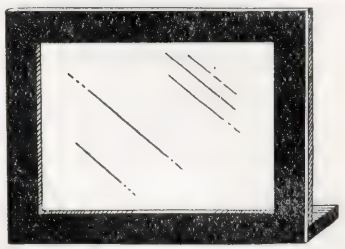
Calico and the other materials referred to above are, of course, far from connoting the peak of efficiency attainable with the white screen. Obviously, the first need is for an opaque base of reasonably flat and warp-free material (such as multi-ply board or taut rubberoid). Then a suitable sub-surface should be prepared by making one application only of "Coverine"; and, finally, when the latter is dry, the projection surface of oil-white flatting may be sprayed on or applied with a brush. The familiar, dull-black border should be at least four inches wide.

In the case of a permanent theatre, a measured portion of the plaster or sirapite wall may be carefully smoothed and the surfacing treatment directly applied. Here, too, it is advisable to erect brackets and to instal a pair of dark plush or velvet curtains, which should be so arranged that they can be

(Continued on next page)



Movement, contrast (sail and steam) and a background with a dominating feature, are characteristics of this shot.



If you wish to try out any of the screens referred to in the article on this page, note this small illustration is included. The body of the screen is really the marginal surround—constructed from plain batten or moulding. This is supported by means of a stouter batten which may be glued or otherwise attached to the marginal surround. In this surround the familiar curved or "cushion" corners are dispensed with for the reason that they do not contribute in any way to good projection; and they are apt, moreover, to destroy the composition of pictorial subjects.

The screen, which appears fastened in position in the sketch, is intended to represent a surfaced board of ply-wood. This may, of course, be detached or turned to exhibit a different type of surface, alternative boards and even pieces of translucent material being readily accommodated with the aid of simple fasteners.

Experimental apparatus is not intended to be used in theatres or during special displays; but the accessory in question has this advantage—that it may be employed in either case, provided steps be taken to conceal any imperfections in material or workmanship which may exist on the support or body.

Better and BRIGHTER PICTURES

(*Continued from page 9.*) operated from a remote point to slide easily over and away from the screen. All the materials required for constructional purposes are readily obtainable in London and in the larger towns elsewhere.

THE SILVER SCREEN.

This was the first real variation from the earlier white screen. It certainly gives a better and brighter picture than does its predecessor—*but only when the view is taken from a very narrow angle or point not far removed from the central (optical) axis.* Accordingly, it may be understood that the silver curtain represents an efficient and an inexpensive adjunct for use in narrow, elongated halls or where all the seating is snugly arranged down the centre of the apartment.

To make the silver curtain proceed exactly as in the case of the white screen, excepting that the final application of matt-white paint is not made. Instead, the perfectly dry sub-surface should be well sponged with ordinary methylated spirits. Then, before these have time to evaporate, a single layer of aluminium enamel is sprayed or otherwise applied over the entire surface. It is to be observed that enamel and not paint is recommended, though the latter may be used where the better commodity is not easily obtainable.

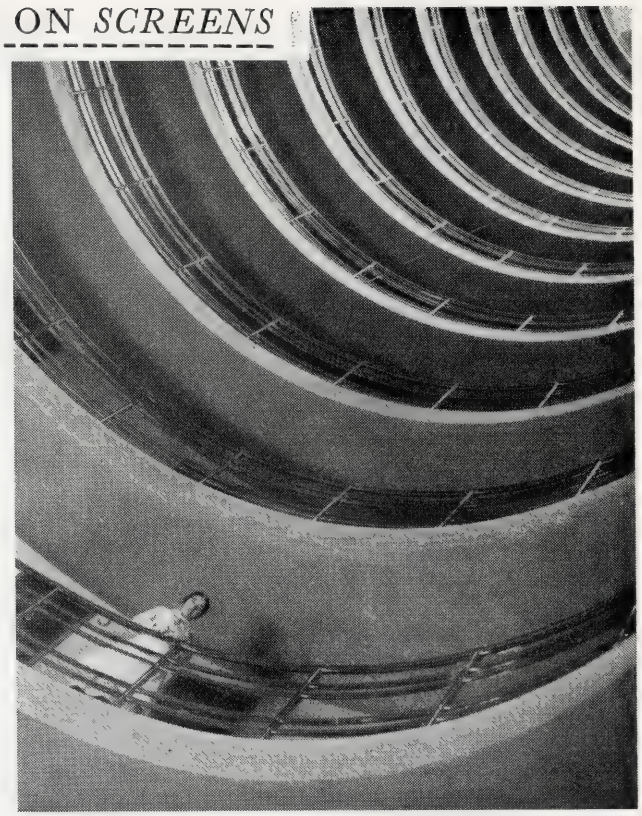
GLASS OR BEAD.

Undoubtedly the most satisfactory type of screen so far evolved for use in all ordinary cases of frontal projection is that known as the glass, bead or crystal. This screen gives a more brilliant picture than that obtainable with the silver curtain; and whilst it does not hold the light at wide angles quite so well as an efficient white screen, it certainly avoids the distortion usually occasioned when white-screen pictures are viewed from the side.

Any amateur can apply a bead or crystal finishing over his existing surface, though the difficulties in the way of perfect treatment are such that it is strongly recommended to purchase one of the newer models of this type of screen—especially in view of the fact that they are getting cheaper. As a point of interest, however, it can be stated that the method of surfacing consists of coating a previously prepared (white) screen with a tacky, slow-drying adhesive and then applying the powdered glass, slag-wool or other crystalline substance preferred.

TRANSLUCENT SCREENS.

Translucent or "show-through" screens are used mainly during the summer months and at other times when there is any difficulty in obtaining a full-sized, brilliant picture. A plain sheet of acid-etched glass (not ground-glass) make almost as good a screen as any; but owing to the weight, cost and fragility of all but the smaller sheets, various other substances have been tried. Foremost amongst these are tracing cloth and tracing paper, because they are the cheapest and most convenient of all.



Inanimate objects can be made to assume vital significance by unusual camera angles. *See story on page 41.*

Another excellent material for translucent projection is oiled calico, which the writer finally perfected after a number of experiments conducted some seven years ago. To make the screen, four ounces of naphthalene are thoroughly mixed with half a gallon of freshly-boiled linseed oil, after which the selected piece of fine calico should be immersed in the mixture. When completely saturated, the calico may be suspended in the open air and allowed to dry. Only the upper, more rigid part of the dried sheet should be used for the screen, which can be completed by mounting this part in a special framework constructed from deep moulding. Another novel and efficient screen of the same type can be made by mounting a stout piece of miller's bolting silk in a framework similar to that referred to above.

OTHER SCREENS.

It must not be contended that the foregoing represents every type of screen available to the amateur enthusiast, but the various requirements of workers engaged in special branches of the hobby can usually be met by some slight adaptation of those screens we have discussed. Thus, the "relief" or stereoscopic worker will obtain better results by using only small models of the crystal and translucent types—coupled, of course, with an extremely powerful illuminant and a room as dark as he conveniently can make it.

YOU WILL NOT GO WRONG IF YOU

Read the Instructions First

By *Philip Lazenby, F.A.C.I.*

ARE you one of those superior people, or do you read instruction booklets? There are so many amateur cinematographers who seem to say as they throw away the instruction booklet packed in with their new camera, "Pah, why should I need that? I have often wound the clock up at home, I know I have a natural bent for photography although I have never taken a picture. At any rate, I know that I can manage this little bit of machinery right from the start. Instruction book, indeed!"

Three weeks later they come to somebody like myself and say "Look here, old fellow, I wish you'd help me. I know I've done everything right, but every one of the films I have taken has a most horrible scratch right down the middle. It is disgusting that a respectable manufacturer should send out apparatus like it. I know you are clever and can tell exactly what is wrong so that I can write and complain about it."

A Costly Mistake

Then we open the camera and find that the gentleman has been threading the film around the wrong side of a portion of the mechanism; we learn that he has wasted over £5 worth of film because of this; he feels a fool and goes away sheepishly and the whole thing could have been avoided by ten minutes spent with the manufacturer's book of instructions.

When you buy a new camera or projector, or a new splicer, or a new bottle of cement, or a new roll of film of a brand unfamiliar to you, do not just turn out all the papers and booklets into the nearest waste basket, but instead sit down quietly and study them. It does not matter if you know exactly how to thread your own projector or camera. This new one which you have just acquired will almost certainly be different.

Even if it is of the same make as your previous instrument it is likely that the manufacturers have varied the design to some extent in order to affect improvements in operation. Unless you read the instruction booklet you may not learn to take advantage of all the improvements.

Make Preliminary Tests First

If it is new film that you have purchased you will find much valuable information in the notes which accompany it. One manufacturer, for instance, gives details of lighting set-ups when using artificial light, together with light unit distances and powers.

While on this subject, let me warn you against the practice of using new material or apparatus on any work of importance without a preliminary test. It is a great temptation, for instance, if your new long-focus lens arrives on the eve of your holiday to use it during those holidays, but you have nobody but yourself to blame if all the pictures you take with it are fuzzy.

In spite of the care and precision put into the making of sub-standard cine apparatus, nevertheless the manufacturers are human and sometimes make a slip. Furthermore, in this particular case of lenses all fittings are not standard and a lens which gives perfect focus on one type of camera may be just out on another. It is cheaper to use a few feet of film to make a test, wait patiently for the result and then go ahead knowing the new lens is perfectly accurate on your own camera.

A Little Thought Saves Pounds

Perhaps the most foolish person is the man like one who wrote to me the other day. "Just before going touring in the Near East," he wrote, "I purchased 1,000 feet of X....'s film stock, which I had not used before. I am extremely dissatisfied with the results I have obtained." The reason was that the silly fellow had loaded this into his camera and had given it the treatment and exposure and had used his filters exactly in the manner that he had adopted successfully with an entirely different type of stock.

Apart from being of different makes, one of the films was Ortho. and the other was a Panchromatic of the super-speed type. He had obtained 1,000 feet of very inferior pictures. 50 feet of that film spent on a preliminary test would have saved the 950 feet that remained from being ill-treated.

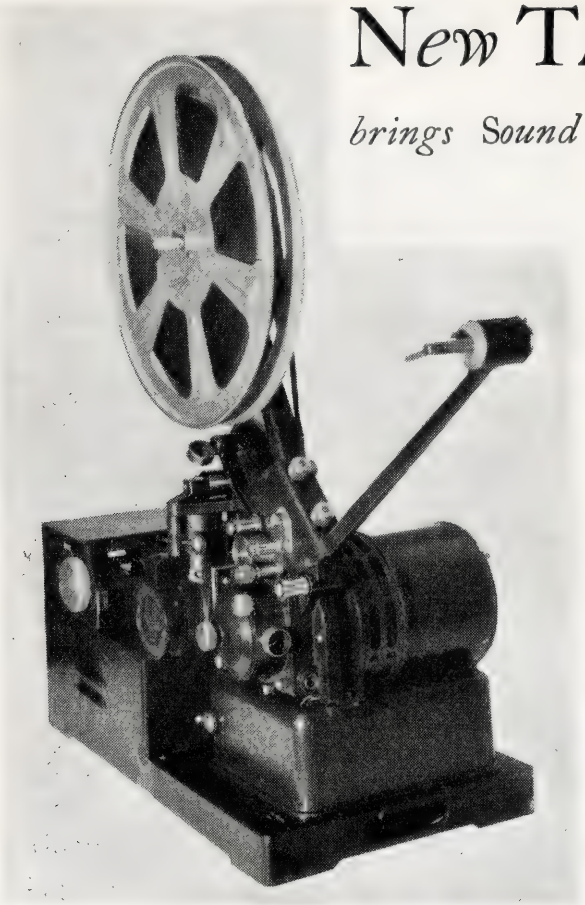


Sunday afternoon. The cameraman has not merely taken a picture; he has created an "atmosphere" which suggests stilly peace

New TALKIE PROJECTOR

brings Sound Films in the Home Many Steps Nearer

AMATEUR CINE WORLD Correspondent reviews new Pathescope Model



A HOME talkie projector at a cost that is not much more than that of a very good radio-gram and capable of a quality of reproduction comparable with that of professional equipment, is the latest achievement of Messrs. Pathescope, Ltd. And if this seems too fulsome praise, let it be remembered that any projector designed for amateur use must, if it is to become popular, be able to stand comparison with professional results because the latter is the highest standard of comparison available.

Comparing the Quality

Such a comparison is without doubt grossly unfair to the manufacturer of sub-standard apparatus who must produce his projectors at a fraction of the cost of the professional machine. But there it is. Eye and ear are attuned to the commercial cinema and though the exacting amateur realises that he cannot expect similar quality he at least demands a comparable quality.

In this projector he gets it. The reproduction is very good indeed. The price of the Pathescope has not been definitely fixed, but it will be in the neighbourhood of £60.

It is rather unfortunate that this attempt to popularise home talkies should involve the introduction of a new film standard—17.5mm. We appreciate the manufacturers' point of view. They are pioneers of sub-standard apparatus. 9.5mm. film is their own child. Doubtless they aim to make 17.5mm. sound occupy the same position in the sub-standard field as that of 9.5 silent.

It may be argued that 17.5mm. is the logical size for sub-standard sound films; it is exactly half the size of standard stock and can be more easily reduced from it than 16mm. sound. The size of the frame of the new film is just over half that of 35mm., the extra 1.5mm. over the 16mm. size enabling a full width sound track to be reproduced.

New Standard

But a new film standard does restrict the source of supply of the films. True, in the case of a firm of Pathescope's standing and reputation one faces the prospect with complete equanimity; the big and constantly expanding library of 9.5mm. films they have built up encourages the conviction that lack of competition will in no way affect the quality or the number of the sound films that will be available. One can confidently anticipate that the quality will be high and the choice a wide one. Indeed, we learn that an agreement has been concluded with British International Pictures whereby this company's films will be available in the 17.5 mm. size.

Probably, too, a sub-standard news reel will be issued.

Nevertheless, in some ways it is to be regretted that the already bewildering problem of choosing a sound projector should be further complicated by the introduction of a new size.

Sometimes projectors of this type have been used in cinemas in many French villages where, perhaps, professional equipment would not be a paying proposition. With regard to the film, the sprocket holes are on one side only as they are on 16mm. sound-on-film and it is run at the standard 24 frames per second. Although the sound frequencies are, of course, packed closer together during the reduction process from 35mm. stock, response over the whole musical scale is remarkably good.

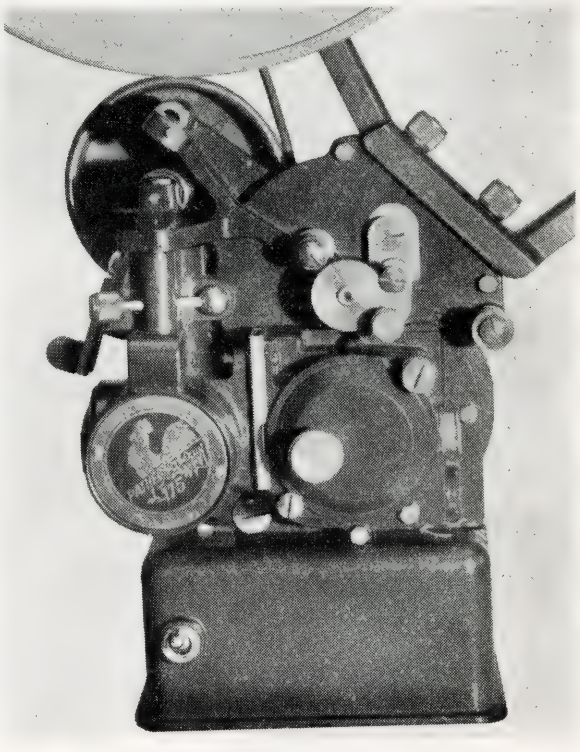
The projector is built entirely of castings, long service and facility for changing parts, should they become broken, thus being assured. The film is fed by a double claw movement which is driven by a direct coupling to a small squirrel-caged electric motor. This is geared to a flywheel to ensure the film running at a constant speed, thus preventing "drawling" reproduction.

An Ingenious Device

The machine will project 1,000 feet of film at one time, representing a showing time of 22 minutes, while a well-lit picture of any width up to 10 feet can be easily obtained.

The most ingenious feature of the machine is a device whereby the lamp is made to serve the dual purpose of a projection and exciter lamp. It is of the two filament variety and is fitted in the lamp house at an angle so that a separate filament faces both the projection and sound units. No sound head

(*Continued on page* 43)



Two views of the new Pathescope projector from which its compactness and ease of operation may be readily appreciated.

WHAT'S NEW IN APPARATUS AND IDEAS

In this feature, which will appear regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker will be critically reviewed—judged solely on merit and from the standpoint of usefulness.

DEVELOPING YOUR OWN CINE FILMS.

AMATEUR cine-photographers who wish to develop their own 100ft. spools of film are not a high percentage of our number (Heaven forbid that I should ever try to develop 100ft. in my small darkroom!), but there is a minority of pretty expert workers using, I presume, negative-positive stock—who will seek to do it. To help them the firm who make the admirable Correx Tank for ordinary roll-films have introduced the Correx tank for 16mm. cine-film and a very good job they have made of it. It is sold in this country by Sands, Hunter & Co. (Bedford Street, Strand, W.C.2.)

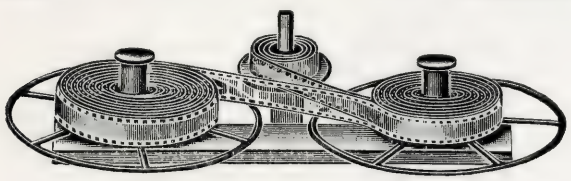
Let me first make it clear that this Correx Tank is for darkroom use and is not for daylight development.

Easy Loading.

The outfit for 100ft. reels consists of a wooden frame (T-shaped) for loading; two metal skeleton reels; a Correx apron of transparent celluloid (or something like celluloid) with corrugated edges; and a circular developing dish, which I prefer to call a tank, to hold the developer and the film.

After a few moments' practice the loading of the tank I am sure could be done in complete darkness—a great advantage in these days of fast pan cine-film.

The two wheels, 13 inches in diameter, are first placed on upright spindles on the T-frame, one of them with the 100ft. apron coiled around it. The spool of film, taken straight from the camera, is placed on another spindle midway between them. You clip the end of the apron on to the axle of the empty wheel and at the same time also clip the end of the undeveloped film to the wheel.



T-shaped frame for use with the new Correx tank which is fully described on this page.

Then the wheel is turned slowly and the film is thereby wound inside the apron on to the empty wheel. The corrugations on the apron keep the coils from touching when the film lies snugly within the coils; and so you proceed till you have wound all of the exposed film safely inside the apron on to the take-up wheel.

The loaded wheel has a skeleton cover to keep the apron in place—this is more a precaution than a necessity, however, and I discovered no tendency for the film or apron to "ride" up as it was wound.

Previous to winding the film the developer has been prepared in the tank—you can choose your own developer. You then lower the loaded wheel, with apron and film on it, into the developer and calculate the development period by the time and temperature method.

It is wise to move the loaded wheel up and down several times during development to secure evenness of development and to avoid unwanted "haloes" around some of your principal objects.

When development is complete pour the developer away, rinse your film and apron with water as they lie and then pour the fixing solution into the tank and fix the film in it. This won't hurt the apron or leave it contaminated if it is washed well at the end of the processes. The film can be washed in the tank and I should think that the amateur worker will do it that way rather than wrestle with 100ft. of wet film in his darkroom.

For Experienced Amateurs.

For the 100ft. film the outfit costs £5 17s. 6d. For a 50ft. outfit the cost is £3 12s. 6d.

One other piece of machinery is needed—a drying frame. This is a skeleton revolving frame of wooden bars on which the film is wound, with metal pegs to keep the coils apart. The dryer costs 32s. 6d.

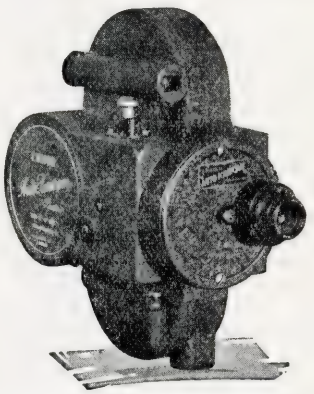
The Correx tank seems to me an exceedingly efficient article for its purpose, but I hesitate to recommend the beginner to adopt it. It is decidedly meant for those who know what they are doing—such as a few of my own friends who have the knowledge and the facility needed for developing their own films.

It is also valuable for the man who makes his own titles on negative stock. If he has an accident in his dark room (and who doesn't?) he at least has not ruined a strip of irreplaceable film.

Again, the worker who buys reversal film at a price that includes the processing by the makers of the film, does not need to develop his own films and sacrifice the money he has paid for development when he bought the film. And I should not like to take the responsibility for advising the inexpert amateur to attempt to reverse a film in his little darkroom.

But for all that there is still a residue of experienced workers and semi-professional workers to whom the personal development of their films in their own darkrooms will appeal and it is to them that I commend this Correx as something well worth their consideration. It is at least a sensible method of saving trouble and time and space in the cine-workroom.

NEW ENSIGN KINECAM



A WELCOME sign of the times is the tendency of our manufacturers to appreciate that amateur cinematography is no longer the hobby of the rich man only and that enthusiasts with slender bank balances are coming eagerly into our delightful pursuit of home movies in increasing numbers.

One indication of this desire to meet the needs of new cinematographers is the new model of the Ensign Kinecam (Model 6) for 16mm. films (Ensign Ltd., High Holborn, W.C.1.) which is to be a feature of the coming season in Britain. The Kinecam family has won its way to the front for some years now. This new Model 6 offers to the cinephotographer a sound camera of up-to-date design, with a Dallmeyer F3.5 fixed focus anastigmat, for thirteen guineas, and it is therefore sound value.

The camera is a good instrument, not difficult to load and certainly not difficult to handle and by giving it a fixed-focus lens, of one inch focal length, Messrs. Ensign have provided an instrument which will fulfil the real needs of the majority of amateurs who do not seek out some special line of work demanding specialist equipment. I meet many cine-amateurs with costly instruments and a battery of big-aperture lenses who would do work just as good as they are

(*Continued on next page*)

TEST REPORTS OF LATEST APPARATUS

doing now if they had the more modest Ensign Kinecam with its F3.5 fixed focus lens. After all, with a lens of this focal length there is enough depth for most subjects that the average cinematographer wants to attempt—for not a high percentage of cine subjects tackled by him will be closer than 5ft. or 6ft.

Now for its points: It will take 50ft. spools or 100ft. spools of film of any orthodox pattern. It has three speeds—normal (16 per sec.), fast (64 per sec. for slow-motion projection) and 8 (for "trick" subjects and for badly lighted subjects without rapid motion). There is a hand-crank device for "mixing" or dissolve effects and for cartoons and titling.

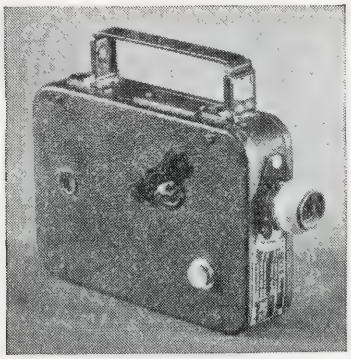
Direct Vision Finder

The direct vision tubular finder, 4 inches long, is admirable—in fact it is to my mind better than some of the finders on instruments costing four times the price of this Kinecam. It is easier, for example, to keep a better sense of "direction" in following a moving object than with some of the short-length open finders. You are less likely to cut off the bonnet of a moving car or the head of an animal as you "pan."

The motor has plenty of power and will run 30 to 35 feet of film through the gate at one winding if you wish.

One other point sometimes overlooked—it is not noisy in operation. I have known amateur cinematographers asked at tennis tournaments to stop filming by players who find the noise distracting in a keen contest. The sound of the Kinecam should not disturb any athlete or any candidate for a championship. Good value for thirteen guineas—and (for those who want to know) entirely British made.

CINE-KODAK "8" WITH F1.9 LENS



"Cine-Kodak Eight" with F1.9 lens.

WHEN the Cine-Kodak Eight was introduced it was hailed quite rightly as a welcome effort to widen the field of the cine-public—with an inexpensive camera (£9 17s. 6d. when fitted with an F3.5 anastigmat of fixed focus) an inexpensive projector (Koda-scope Eight model 30 at 9 guineas) and economical film, giving four times the number of frames that an equal length of 16mm. would give.

Here was the chance for those who hesitated to adopt 16mm. apparatus because of the running costs. And a good many took the Cine-Kodak Eight right away.

(*Continued from previous page*)



The new Miller 9.5 mm. Cine camera.

Kodak have not stood still. They were not content to leave the Cine Eight to those who wanted the simplest apparatus for outdoor cine-snapshots, jolly as they are on the screen. So they added a new model with the Kodak F1.9 anastigmat, which is three times as rapid as the F3.5 and by offering this new model at £15 they have made a wider market still for the Cine Eight and have put it among the instruments which a serious worker can use and enjoy using.

Fineness of Grain

For what we may call the "summer sunlight snapshotter" the F3.5 is no doubt good enough, but those of us who have more definite ambitions want the lens with the bigger aperture and with a focussing movement for use on difficult subjects for indoor work and for cinework in artificial light. I think that the Cine-Kodak Eight has come to stay and after two or three years' use of the excellent F1.9 lens which Kodak fit on to their cine-cameras I am more than content to accept this lens on the Cine-Kodak Eight.

The test of any lens is its performance at full aperture and it is on its work at F1.9 on my own Cine-Kodak Model K (a 16mm. instrument) that I welcome it on the Cine Eight.

What has made this little Cine-Kodak Eight popular with its users, apart from its pocket size, is the extraordinary fineness of grain in the film. Each frame on the film is one twenty-sixth of the size of a penny postage stamp and yet on a screen about 32 by 24 inches, which is about the drawing room size of screen pictures, it has a freedom from graininess that is astonishing.

This result is obtained by a new film, not quite so rapid as the Kodak Supersensitive Pan film, but made with a special regard for freedom from grain. And in this direction Kodak have achieved another of their triumphs.

In the processing Kodak develop it, slit it down the middle and join up the two ends. So you send to your dealer a 25ft. strip of 16mm. film which has gone through the camera twice and you get back, ready for projection on the Kodascope Eight a 50ft. strip of film which unless you have been inexcusably careless in your camerawork will please you by its quality and screen brilliance. Kodak processing of cine-film in their two amateur sizes, 16mm. and 8mm. is extremely good, as, of course, it ought to be.

Film Library Available

There are two models of projector—one costing nine guineas and the de luxe model costing £25 and a variety of accessories and helps described in a small catalogue on Cine Eight goods, which Kodak will post to any reader on application.

There is already a Film Library from which professionally-made films can be obtained to supplement a show of your own pictures.

THE MILLER 9.5 mm. CINE CAMERA

The Miller Cine Camera for 9.5mm. films, made by the Miller Cine Co. (Elmbridge Rd., Gloucester) is quite a newcomer in the field. The first model of it, which I have just seen, shows that it has been well thought out. It takes the Standard Pathe 30ft. chargers, which, incidentally, means that it is easy to load.

The Standard Model, fitted with a fixed focus Dallmeyer F3.5 anastigmat of 20mm. for all length, costs £10 10s.

It can be fitted interchangeably with a telephoto lens or a F1.5 anastigmat so that it can be employed for all-round work and for artificial light cine-shots under favourable conditions.

Another advantage is the wide variety of speeds it possesses—8, 12, 16, 24 and 32 frames per second—adjusted instantly by the turn of a knob at the side of the camera.

Useful Locking Device

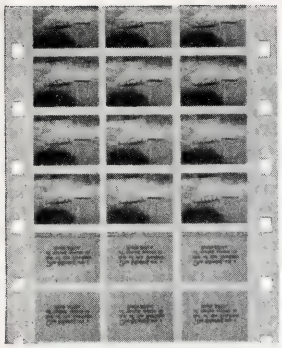
The release trigger on the camera front (a handy position) has a locking device which is a decided advantage in travelling. All its movements, therefore, like its price, are designed to suit the needs of the keen amateur.

I find it a convenient little camera in the hand with a tubular viewfinder four inches long placed above the level of the lens—which, by the way, is hooded rather better than some lenses. For dead-against-the-light effects I should always add a little Dallmeyer lens hood just to make sure!

An object glass to suit each lens, which the user chooses to employ, is supplied with the supplementary lens. The motor runs sweetly without jerks.

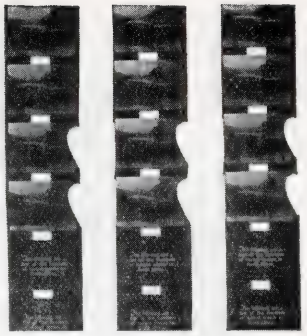
Five inches high, four inches deep and two-and-a-half wide, the Miller is not unnecessarily bulky; and its appearance, covered as it is with leather, is distinctly attractive.

I have one criticism—the tripod socket at the bottom of the camera is rather shallow and if your tripod screw is long it may extend too far into the interior of the camera and affect its running. But this can be remedied easily.



Triple Negative

How Your 9.5 mm. REDUCTION PRINTS Are Made



9.5 mm. film after splitting, notching and perforating.

THE width of standard film is 35mm., this allowing an image on the film measuring 18mm. by 24mm. The difference between actual width and image width is accounted for by the perforations in the film on either side.

Sub-standard films include the 17.5mm. (picture area, 15mm. by 9mm., with perforations on both sides of the film), the 16mm. (picture area, 10.5mm. by 7.62mm., with perforations on both sides of the film), the 9.5mm. (picture area, 6.5mm. by 8.5mm., with perforations in the centre of the film) and 8mm. (picture area, 5mm. by 3mm. with a perforation on one side of the film only).

The 9.5mm. size of film, perhaps, provides the most interesting material for an account of how standard size films are reduced to sub-standard for showing in the home. The process is not intricate but it does necessitate great care in operation.

From the standard size negative a positive copy is printed by contact. This is similar to the prints used in the picture theatres but is not exactly like them. There are two points of difference, these being the printing of the positive on special stock known as "duplicating" and possessing a very fine grain, and the development of this print in a way that will avoid excessive contrasts and bring out all the half-tones, shades and minute details to be found in the original negative. This type of print, which is too soft for ordinary theatre projection purposes, is called a "dupe positive."

Optically Printed

From the soft 35mm. print a reduced picture is optically printed; that is to say, the image on the soft print is thrown on to the film to be printed so that it is reduced to the required size—in this case, 9.5mm. This process is similar to that used in ordinary photographic work for enlarging, but reversed in practice. A special high grade lens is used in order that none of the image on the soft print is lost or distorted. Further still, the source of light for printing is adjusted according to the density of the "dupe positive."

In printing from a positive a reduced negative is obtained—but it is not on 9.5mm. stock. The reduction prints are made on 35mm. stock with a special narrow perforation on either side and in rows of three. This effect is obtained either by using a prismatic attachment, dividing the original picture into three distinct images, or by passing the film through the printer three times.

A triple negative is thus obtained and from this any number of triple positives can be printed by straightforward contact. With this process accomplished, the triple positive needs perforating, notching and finally slitting to make three 9.5mm. copies. The notching is done by a machine cutting three notches at a time, the placing of the notches being controlled by the "frame" desired to be held stationary before the lamp of the projector when the film is projected; particularly does this apply to titles.

With the film perforated in the centre and notched according to requirements, slitting forms the last operation. The triple positive is cut into five sections by circular knives driven at high speed. Three of the sections are the familiar 9.5mm prints and the other two consist of the side perforations of the 35mm. film rendered useless since the film is now driven by central perforations. After each operation, and finally, the films are tested.

HOW "AMATEUR CINE WORLD" WILL HELP YOU TO GET THE MOST OUT OF YOUR HOBBY

Free Services for Every Reader

Readers of *Amateur Cine World* are entitled to use the following services free. All that we ask you to do when making use of them is to send the coupon you will find on page iii of cover.

TECHNICAL ADVICE on any phase or aspect of amateur cinematography. Replies to questions of general interest will be published in these columns. In the case of queries concerning some mechanical trouble with your camera, projector or other apparatus it is often difficult to diagnose just where the fault lies. In many cases, therefore, it would be a waste of time sending a letter about it. We invite you instead to send the apparatus itself to us. But if you think that a letter will explain your difficulty sufficiently, then write to us.

If you decide, on the other hand, to send us the camera or whatever it may be, with a brief covering note as to what the trouble is, please remember to include the cost of the return postage. We will then get the apparatus overhauled and advise you as to what is necessary to put it in first rate working order.

If, however, we find the fault to be of some magnitude that will necessitate the apparatus being returned to the manufacturers, we ourselves will forward it to them and will advise you what their charge, if any, will be. But you may feel disinclined to have the apparatus repaired as we suggest. Well, you are under no obligation whatever. Just advise us and we will see that the article is returned to you.

REVIEW OF FILMS. Each month we shall publish reviews of reader's films. By reading the criticism of other people's films you will get useful ideas for your own. Equally, the publication of a notice of one of your films by a professional critic helps other people. We are going to give the same serious attention to the review of amateur films as the daily Press gives to professional films.

To the makers of those films which show evidence of good idea and technique and provide an affirmative answer to the question: "Is it reasonably good entertainment?" we shall present a free leader titled: "Passed by the Board of 'Amateur Cine World.'" This will convey that the film reaches an accepted standard of merit.

Any type of film—family, scenic, featurette—is eligible for the award and it may be of any size. Readers who send their films for review should state if these are available for exchange with other readers. A note will then be inserted to this effect.

REVIEW OF AMATEUR FILM PLAYS. Amateur film plays are invited for review and will receive the same careful attention as "personal" films by individual workers. For meritorious productions a free leader will be given titled: "Examined by the Board of 'Amateur Cine World' and Specially Commended" will be given. The reasons guiding us in making the award are given in full on page 25 of last month's *Amateur Cine World*. The number of awards given to societies and individual workers will be recorded in *Amateur Cine World* each month. Societies sending films for review should state if these are available for hire by other clubs. A note will then be inserted to this effect.

TWO HANDSOME FREE GIFTS FOR READERS. Every reader who subscribes to *Amateur Cine World* for twelve months will receive free an attractive animated leader and a presentation copy of "Practical Home Movies," by The Cineman, the latest and most up-to-date book on amateur cinematography yet published.

A year's subscription costs 7/6 post free. Send your postal order, money order or cheque (which should be made out to *Amateur Cine World*) to the Subscription Dept., AMATEUR CINE WORLD, Link House, 4-7, Greville Street, London, E.C.1. Do not forget to say what size of film leader you require—i.e., whether 9.5mm. or 16mm.

There are other services as well. For full list see last month's issue.

Titling Effects

Readers' Novel PRIZE-WINNING Hints

Ingenious Ideas That Can Be Carried Out At Little Cost

OUR offer of half-a-guinea for hints and tips on titling has met with an enthusiastic response from readers and suggestions have been pouring in. Of course, our old friend the rewind that can be made with parts from the sixpenny stores and all the other well-known tricks, have appeared many times and while we are pleased to find that amateur cinematographers are alive to these possibilities, we would point out that what we want from them are new and original ideas.

We do not require elaborate suggestions so much as simple methods of improving technique, saving unnecessary expense, raising the standard of the films that are made and generally enabling readers to get the best out of their hobby.

Prizes for Hints

Hints and tips submitted (they can be on any subject—not only titling) should be as short as possible and sketches are welcomed. They need not be finished drawings, for our artists can refashion them for publication if necessary.

Address your entry: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7, Greville Street, London, E.C.1. Hints for the June issue of *Amateur Cine World* (on sale May 15th) should reach us not later than April 26th.

The apparatus which I use for making titles (writes *Mr. L. Capson, of "Little Downs," 29, The Fairway, Gravesend, Kent*, who wins half-a-guinea) is entirely home-made and gives every satisfaction. It consists of a lantern containing three 150 watt lamps. Actually this is a wooden box painted black outside and aluminium inside and having a ground glass front.

Hanging in front of this is a metal frame into which half-inch interlocking stencils are mounted to form the title required. Blank slides are used to fill in the open spaces at the ends of the rows and the rows not in use. The title appearing brightly has white letters on a black background.

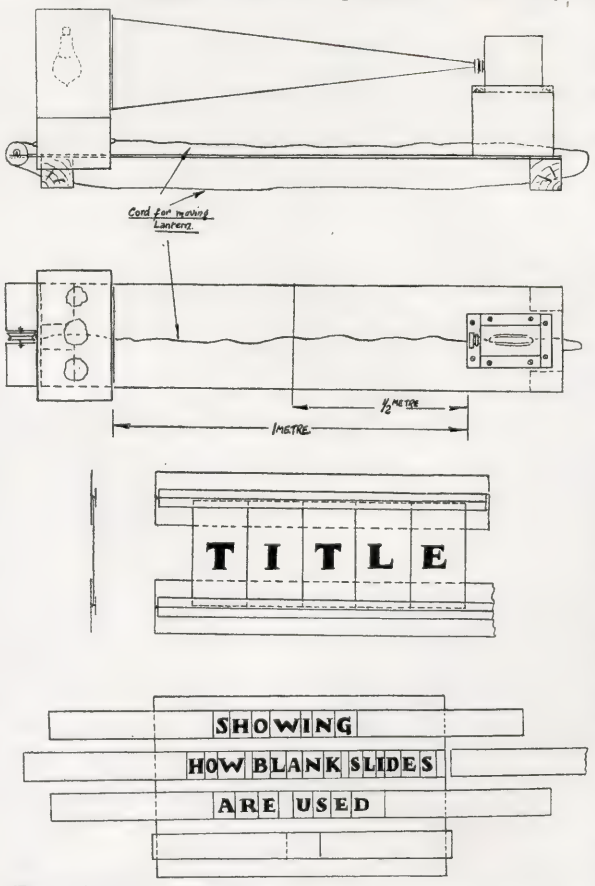
The lantern is arranged so that it can slide along the wooden baseboard on which the camera platform is fixed. The camera, when fixed to the platform with a quarter-inch screw and between guide cheeks, is automatically centred relative to the lantern.

Titles can be made at either one metre or half metre from the camera, depending upon the size of the letters required upon the screen, of course, not forgetting to fit the correct supplementary lens in the camera.

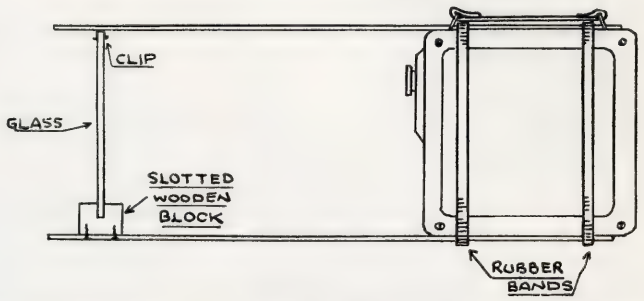
Effects can be arranged by setting up the title and completely covering it with the blank slides and then after starting the camera, removing the slides one by one or, if it is preferred a word at a time may be uncovered, the camera being stopped between each movement of the slides.

The reason the lantern is made to slide along the baseboard (by pulling a piece of cord over a pulley-wheel) is that it gives a rather unique touch to the title if done as follows:—

Arrange the title in the frame on the lantern, place the lantern within a few inches of the camera and start the camera; then by pulling the cord the lantern is made to slide away from the camera till it reaches its correct predetermined position, i.e., half metre or one metre, depending upon the lens selected for the particular title.



For explanation of this diagram, see prize-winning hints by L. Capson on this page.



A full explanation of this diagram will be found in this prize-winning hint by R. Haig on this page.

I usually use F3.5 aperture for titling, as this produces a very brilliant result and will stand out well even after being very deeply tinted.

Half-a-guinea is awarded to *Mr. Robert Haig, of 21, Craiglockhart Terrace, Edinburgh*, for the following novel idea:

Titles with moving backgrounds (he writes) are very attractive, but in the ordinary way involve double exposure. The sketch illustrates a simple device by which any title may be imposed on any desired background with only one exposure.

Two strips of wood are fixed, as shown, to the top and bottom of the camera by means of strong elastic bands. The bottom strip is the same width as the bottom of the camera and has a wood block screwed to it as shown and slotted to take a sheet of glass—an old photographic plate serves the purpose admirably.

The glass is held firm by the little clip to the top wooden strip, which, owing to the carrying

(*Continued on page* 43)

And Now TOTEM Advises You . . .

AS most of us were taught the elementary ethics of life by the laws of "don't" (he writes), it might be advisable to offer a few rules on titling based on the same laws. These rules will be found to apply to all titling work, irrespective of size or type of camera in use.

Any semblance of polish on the background should be avoided since it creates the danger of a halo effect on the film. Never use clear electric lamps for illuminating the title board. Pearl or frosted lamps should always be used in order to avoid the black striations cast by clear lamps.

If you are making titles with black letters on white card, try a pale blue card instead of the white and there will be a distinct improvement in the results. If white written letters are used on a black ground, a good

Half a Guinea for a Few Words

Below are two backgrounds for titles, but without any wording. On the next page will be found the same picture for the larger titlers. We invite you to apply your own title for these backgrounds in not more than six words—fewer if you like. We do not require you to cut out the pictures and send them to us with the wording on. Just write out a suitable title on an ordinary sheet of paper.

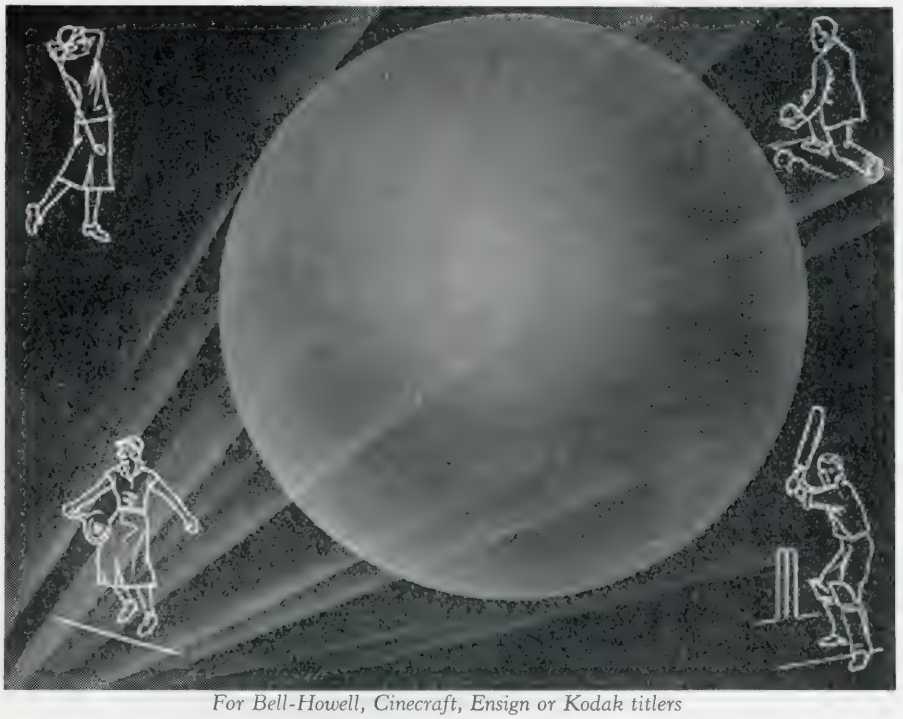
The picture is obviously intended for use in films dealing with sports in which a ball is used. Ideas that readily occur to one are "On the Ball" and "Play the Game." The title should be such that it can be used for practically any sport; it should not deal with one particular game only. Remember that the prize-winning title may be used by a large number of readers. It must therefore be capable of a wide application. You will find thinking it out a very useful exercise in succinctnesss and brevity!

Address your entry to the Editor, AMATEUR CINE WORLD, *4-8, Greville Street, London, E.C. and post it so that it arrives not later than April 26th. Half-a-guinea will be awarded for what, in the Editor's opinion, is the best title.*

base is matt black window dressing paper which is obtainable at almost any wallpaper stores. Reeves' process white diluted to a thick creamy consistency makes an ideal paint. Whatever system you use for lettering, avoid the ornate type.

Block capital letters and "sans serif" lower case design cannot be excelled for legibility and dignity. Unless you happen to be an artist do not surround your title with a border, as any faulty alignment is much less accentuated in such a plain title. Use the block capitals for main titles, but for sub-titles the lower case type should always be used, especially where dialogue is introduced.

All the foregoing instructions apply to the making of titles by artificial light and it is this arrangement which we will use in all our operations.



For Bell-Howell, Cinecraft, Ensign or Kodak titlers

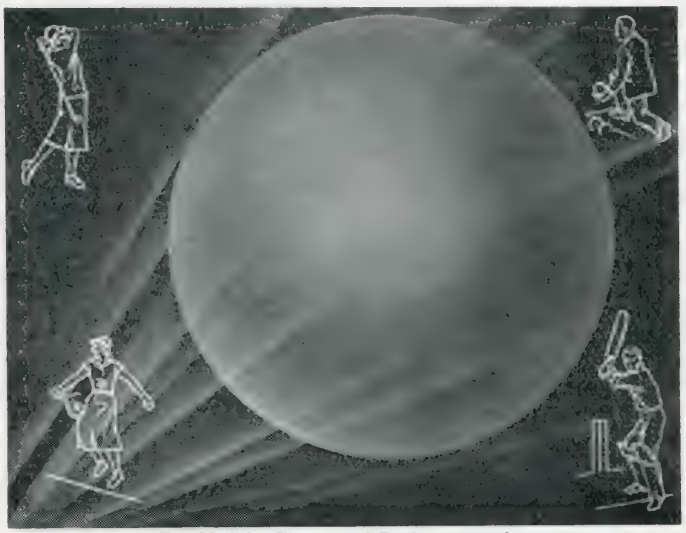
Let us take what is possibly the most simple method of title making, namely, black lettering on a pale card, using orthochromatic positive film. With this method the film is developed only and a good contrast is obtained with the resultant white letters on the black ground.

For the 16mm. user of negpos. this represents a saving in cost but no saving is shown for the 9.5mm. user. A further point to note here for users of the Pathe camera is that the shutter movement in this camera causes a small portion of the top of the picture to show a whitish grey.

This is due to the fact that the shutter, working in a vertically reciprocating movement, causes the bottom portion of the film in the camera gate to receive slightly less exposure than the remainder of the frame, but this is sufficient to show up in the developed positive title.

This is not a drawback for normal work, but is, in fact, a very clever feature of this camera since, for scenic work particularly, it allows the sky to receive a fraction of a second less exposure than the rest of the view. A little thought will make this point quite clear.

The first question the non-artist titler asks then is "How can I produce letters?" There are three ways of doing so, all of which call for only ordinary intelligence in application. The first method which applies to all users of Pathe and Kodak 8 titlers or to any camera having a seven inch supplementary lens, is to use a small printing machine such as the "Baby Adana," which, with a slight modification, will take a card $3\frac{1}{2}$ x $2\frac{3}{4}$.

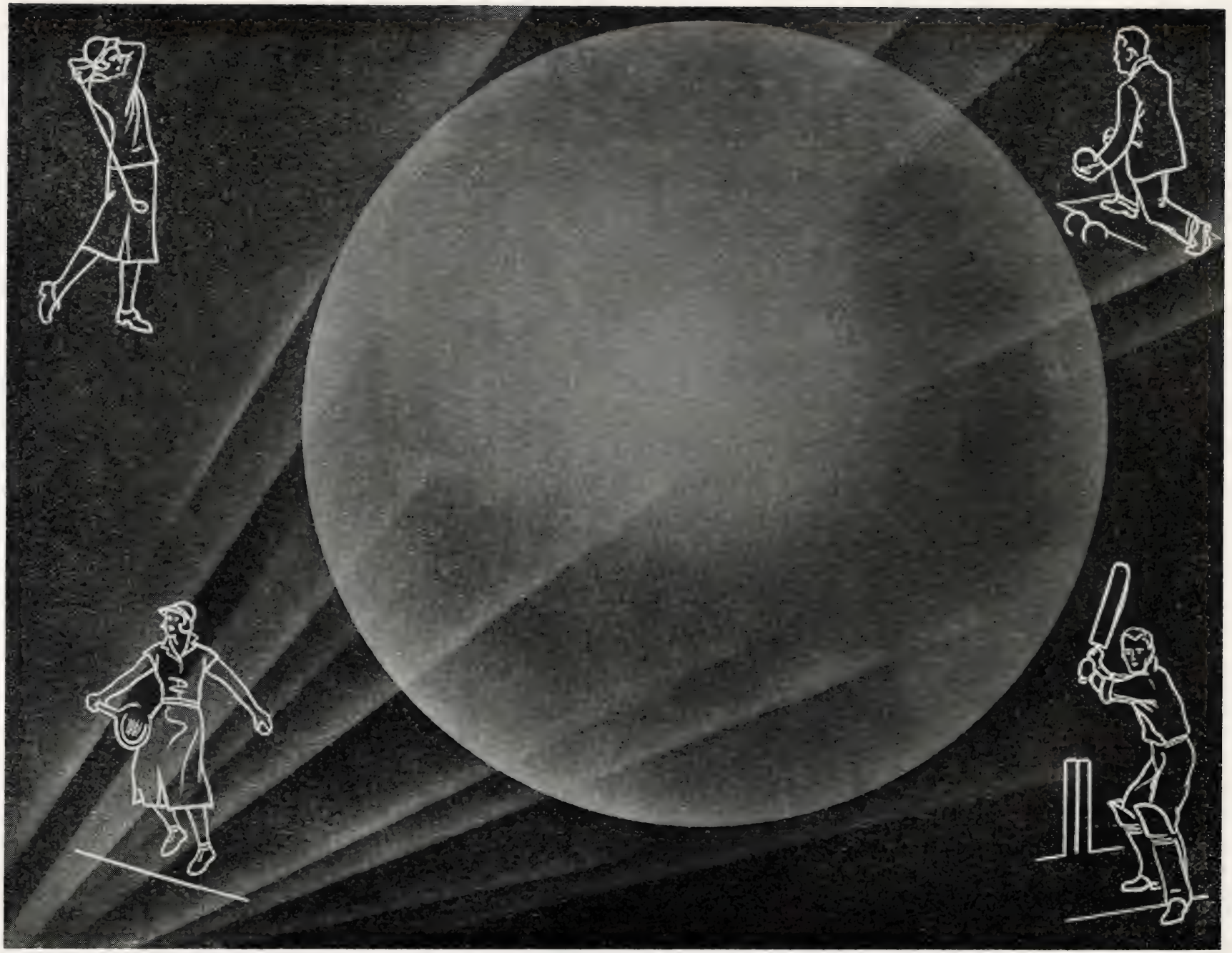


For Kodak, Cine 8 and Pathescope titlers

An extra fount of type will be required. A suitable size is 12 point and either a "Cable Light" or "Caslon Elegant Medium" type will give an excellent clean cut title. The title card is larger than the size of card usually used with this printing machine and a good tip, therefore, is to place a celluloid border mask on the front of the card so that the ink on the edges of the frame does not mark it.

When the card is printed, place it in the title holder and with two 150 watt pearl lamps for illumination, a stop of f.5 should give good results.

For those workers who have a dark room available, home development is strongly recommended since, with the positive film method only two operations are required.



For use in the larger TITLERS such as Kodak, Bell-Howell, Dallmeyer and Ensign.

The LAW as it Affects the HOME CINEMA

The home cinematographer has little to fear from any Parliamentary restrictions, but it behoves amateur cine societies to keep a wary eye on the proposed scheme to promote a Bill to regulate public exhibitions of non-standard films.

SO far as Acts of Parliament and the law generally are concerned, amateur cinematographers, working on non-flam, sub-standard stock have so far been free from annoying petty restrictions. But it behoves us to keep a sharp eye on our liberties, for already there is a proposal to promote a private member's bill, which has for its object the regulation of public exhibitions of sub-standard films—even on non-flam stock.

As the law stands at present, the position is quite clear. The Cinematograph Films Act, 1927, states:

"The expression 'theatre' includes any premises in respect of which a license is required to be issued under the Cinematograph Act, 1909, *or would be so required if the film were an inflammable film . . .*" (my italics).

Private Exhibitions

The lone worker who merely gives entertainments in his own home is not likely to be affected as the Cinematograph Act of 1909 states definitely:

"This Act shall not apply to an exhibition given in a private dwelling house to which the public are not admitted, whether on payment or otherwise."

That Act also applies only to inflammable films. But, while the home cinematographer will escape any proposed legislation, a bill regarding public exhibitions of amateur films would definitely interfere with the freedom of film societies who wish to give public performances of their productions.

At the present time a programme of non-flam films can be given anywhere by a society or even by an individual. There is no necessity even to inform the police authorities that such a performance is to be given. In actual practice, however, an intimation to the police that such a performance is to be held will save a lot of trouble.

Powers of the Police

The police have the power of demanding to test the films which are being screened to make sure that they are non-flam. A "hang-up" in a public performance while the police are testing films is not likely to impress your audience, even though the performance is allowed to continue after some delay.

Much misapprehension has been caused by rather misleading newspaper reports concerning a case at Ramsgate some few months ago, where the parents of a boy who was running a "penny cinema" were fined. It cannot be made too clear to amateur cinematographers that the police had no powers whatever to prevent the performances as such—but they took action on the grounds that the place where the performance was given was not properly provided with exits.

Watch Local Regulations

Remember, therefore, that any building which is hired for the public screening of amateur films must comply with local regulations concerning such things. Hence my advice to consult the police in good time before arranging a performance to which the public is admitted.

The entertainments tax is another snag that may crop up. The tax is payable even by amateurs, and failure to comply with this may lead to heavy fines. The tax must be paid on all seats costing 2d. and upwards, and is on a graduating scale, being from ½d. on a 2d. seat, 1½d. on a 6d. seat, 2½d. on a shilling seat and so on. Full information can be obtained from any Inland Revenue Office.

Performing Rights

There appears to be an impression amongst amateurs that if they have purchased—or even hired— a film from a manufacturer or library, they may show it publicly. Such is not the case. The purchase of a film does not mean that you have purchased the performing rights of it. So far as your own home is concerned, you are on safe ground. But if you exhibit a sub-standard version of a professional film in public you *may* be proceeded against.

The Kodascope Library catalogue makes this clear and points out that the firm are not renters within the meaning of the Cinematograph Acts, and that it is therefore prohibited for their library films to be shown to the public for payment. A similar warning appears in the Ensign Library catalogue, their films being prohibited from public exhibition unless 75 per cent. of the proceeds are handed to charities.

Other libraries do not publish this warning, but there is no doubt that they are in a similar position. They might not take action even if it was brought to their notice that a public screening of their films had been given.

But, on the other hand, they might, and in certain circumstances their hands might be forced, however unwilling they themselves might be. If, for instance, a professional cinema in the district was exhibiting a certain film, and a local amateur society decided to screen a sub-standard version of it, it is almost certain that the professional cinema would raise objections and the consequences might be costly for the amateur society.

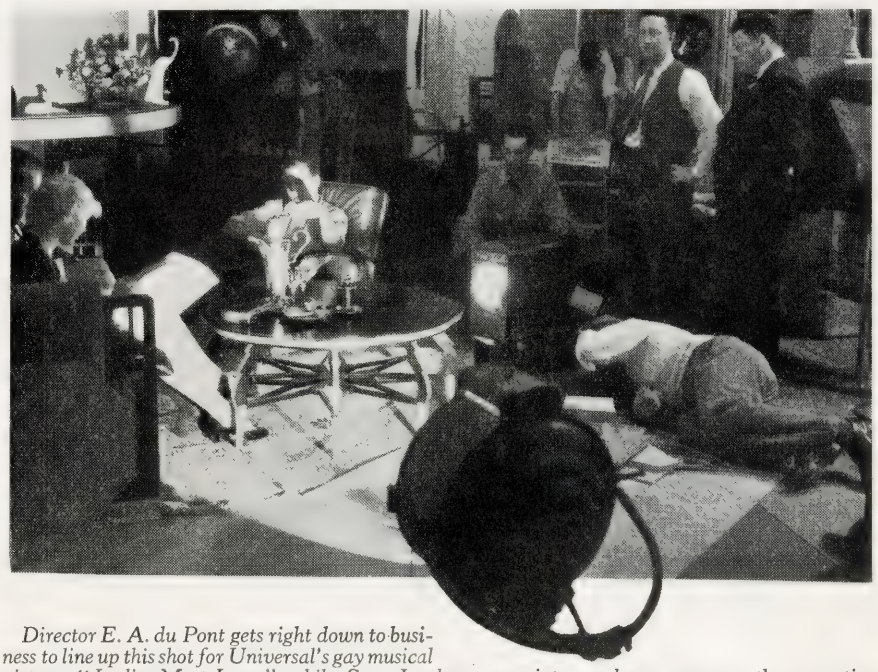
In hiring purely amateur films from another society it is, of course, taken for granted that the films are hired in order to be screened at public, or at least semi-public, performances. In this case public presentation of the films would be quite in order, unless the society lending the films definitely prohibited the exhibition of their films in public. I should not think that many amateur film societies are likely to do this.

Personal Films

So far as your own personal films are concerned there are, of course, no restrictions whatever. You may show them where you like and as often as you like provided, as stated before, that they are not made upon inflammable stock.

There is, however, one snag that may be mentioned. If a society has made a film

(*Continued on page 46*)



Director E. A. du Pont gets right down to business to line up this shot for Universal's gay musical picture, "Ladies Must Love," while Sam Jacobson, associate producer, oversees the operation. This scene shows only the feet of June Knight and Neil Hamilton, who play the leading roles.

Your MAY News-Reel

and HOW TO TAKE IT *by 'Traveller'*



The "fastest" subject this month— motor-cycle racing. For hints on filming, see this page and "Capturing the Thrill of Speed" on page 26.

THE Australian cricketers are now here and during May will commence to "dig themselves in" in preparation for the forthcoming Test Matches. In fact, this month sees the cricketers at work everywhere — bat and ball making merry symphony in the sunlight on every little village green during the week-ends.

Some effective atmosphere shots may be secured at village cricket matches, for usually the games are played in picturesque surroundings. But to study the form of the Australians a long-focus lens is necessary and as nearly all these important matches will be attended by professional cine-cameramen, you cannot do better than follow the example they set in regard to positions on the field or in the stands. Of course, the amateur who only has the choice of one focal-length will find plenty of subjects at a cricket match besides the players themselves.

Another subject in which neatly-trimmed lawns and perfectly-kept flowering gardens play an important part are folk-dancing displays. The most important of these takes place at Cheltenham on May 4th, but there are many smaller festivals throughout the country. The movie-camera should be perched well above the heads of the whirling dancers, because from a lower viewpoint their rhythmical movements will appear as a jumbled mass when the film is processed.

For novelty, however, placing the camera on the ground—for the worm's eye view—is not to be despised. Shots of a bowls match—there is an open tournament at Eastbourne between May 21 and 26—from this angle will provide variety, especially if the camera is so placed on the green—with the necessary permission, of course—so as to follow the progress of the wood right up to the jack.

Panchromatic film and the largest iris of the lens are the two essentials at the Royal Tournament—May 17th to June 2nd, in London. There is not so much light in Olympia as the movie-maker might imagine, but long-shots from among the front row of spectators should present no real difficulty.

The fastest subject this month is provided by motor-cycling racers. There are a number of important events in which crack riders match their prowess with one another in road races. They are not extremely difficult to "capture" on the film, but no effort should be made to follow the racers with the camera. This is very difficult to do well without a fairly heavy camera and the proper revolving head on a tripod.

MAY

1	Ancient custom of crowning the May Queen. General.
1	Sunrise choral service on the Tower of Magdalen College. Oxford.
1–3	"Hobby Horse" Parade (ancient custom). Minehead.
2	Worcestershire v. Australians, Worcester.
2	The Two Thousand Guineas race meeting, Newmarket.
2–5	Royal Dublin Society's Agricultural Show, Dublin.
3	Show of Champion Dogs, Bath.
4	One Thousand Guineas race meeting, Newmarket.
4	Folk-dance festival, Cheltenham.
5	Rugby Cup Final (Northern League), Wembley.
5	International Motor-Cycle racing, Dublin.
7–12	British Championship Dance Festival, Blackpool.
7–12	Pageant of Labour at Crystal Palace, London.
8	Ancient custom of "Furry Dancing," Helston.
8–10	Race meeting, Chester.
8–10	May Pleasure Fair, Hereford.
9	Cambridge University v. Australians, Cambridge.
9–10	Steeplechase race meeting, Folkestone
10	Ladies Kennel Club Show (West of England), Cheltenham.
11–12	Southern Command Horse Show, Tidworth.
11–12	Jubilee race meeting, Kempton Park.
11–17	Ladies Open Golf Championship, Porthcawl.
12	Motor-cycle racing, Londonderry.
12	M.C.C. v. Australians, London.
15–17	Second spring race meeting, Newmarket.
16	Essex v. Australians, Chelmsford.
17–June 2	Royal Naval, Military and Air Force Tournament at Olympia, London.
18–21	Folk-song and dancing festival, Stratford-on-Avon.
19	Oxford University v. Australians, Oxford.
19	Whitney Cup Final (polo) Hurlingham.
19	Open Golf tournament, Torquay.
21	Whit Monday: Bank Holiday.
21	Cart Horse Parade in Regent's Park, London.
21	Motor race meeting, Brooklands.
21	Race meeting, Hurst Park.
21	Horse Show, Bexhill-on-Sea.
21	Folk-dance festival, Bampton.
21	British Athletic Games at White City, London.
21–26	Open bowls tournament, Eastbourne.
22	Ancient custom of "Dicing for Bibles," St. Ives.
22	"Ram Roasting" in the street and Annual Fair, Kingsteignton.
23	Hampshire v. Australians, Southampton.
23–24	Agricultural Show, Henley-on-Thames.
23–24	Salop and West Midland Show, Shrewsbury.
23–24	May race meeting, Great Yarmouth.
23–26	Race meetings, Manchester.
24	Empire Day celebrations, general.
26	The Queen's Birthday.
26	Middlesex v. Australians, London (Lord's Cricket Ground).
28–June 1	Amateur Golf Championship, Prestwick.
29–30	Spring race meetings, Bath.
30–31	Race meetings, Curragh.
30	Surrey v. Australians, London (the Oval).
30–June 1	Mannin Beg and Mannin Moor Motor races, Isle of Man.
30–June 2	Bath and West Agricultural Show, Oxford.
30–June 2	Royal Ulster Agricultural Show, Belfast.

Opportunities for the Amateur — At the Zoo

By J. E. SAUNDERS

IN bygone days amateur cine cameras were prohibited in the Zoo because the Zoo had given to a film undertaking its sole cine-rights. That prohibition has gone. A permit with a fee of £12 per day is required for the use of the commercial-size 35mm. camera whether taking pictures for the picture theatres or for private purposes; but *the amateur cine-camera in sub-standard sizes—that is 16mm., 9.5mm. and 8mm. may be used in the Gardens and at Whipsnade freely without any permit and without any fee.*

There is a rule requiring a permit for the use of a tripod, because tripods can be a nuisance to other visitors and therefore the Zoo wisely retains the power to regulate their use. As I have been a visitor to the Zoo (on an average six days a week) since 1919, my experience leads one to agree with the rule against tripods!

The same freedom from restriction in regard to the use of cine-cameras applies as well at the Bristol, Dublin, Oxford and Edinburgh Zoos, though Edinburgh has a mysterious rule against the "commercial" use of pictures taken in the Park. I have never heard the meaning of that word closely defined.

Study your lighting. Far too many photographers of all kinds take their pictures with the sun dead behind them. You need shadows in your pictures and these you get when the sun is at your side or coming obliquely over your shoulder.

Against-the-Light Effects

Pictures taken with the sun straight behind the photographer—as, for example, when you point your camera due North at 12 mid-day—mean flat pictures on the screen. Against-the-light effects are often striking and dramatic in Zoo work—the polar bears in London supply an example of this in the afternoons—but you can do this only when you have an adequate lens hood to shield your lens from catching the sunlight on its front combination (a condition which means fog in your film).

The old heresy that a little under-exposure makes a bright film-picture dies hard. It may do, with bright open sunny landscape scenes, but when you come to animals 12ft. and 10ft. from the camera it is well to treat them as "dark objects near the camera" and let the exposure be adequate. If I am in doubt whether to give F4.5 or F3.5 I give F3.5—and it pays to do so, as a close-up of a lion's head, for instance, needs *ample* exposure. It is best to use a meter and do what it tells you.

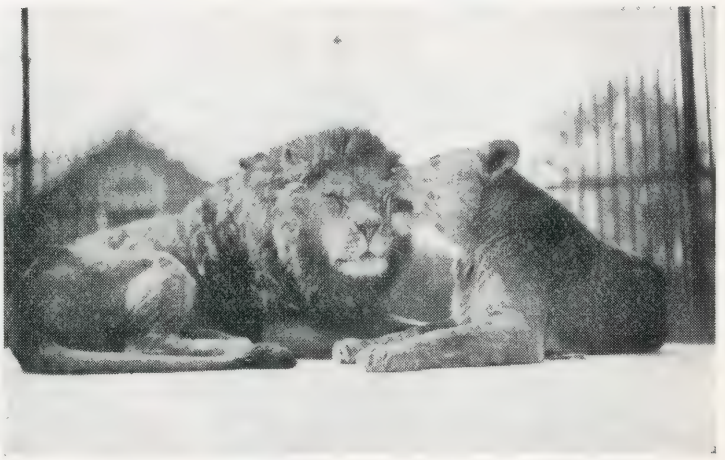
It is good policy for novices at the game to deal first with the bigger animals—elephants, camels, bears, hippos and such and in some instances to get pictures of human beings into the scene whenever they can. Big subjects taken at 12ft, 15ft. or 20ft. range are just the subjects that the small fixed-focus cine-camera in the 9.5 and 8mm. sizes can render quite as well as the 16mm. instrument.



Shots of animals doing something are always more interesting than those showing them staring disdainfully at the camera.



Human subjects give interest to films—even when the films are of almost human animals!



Siesta in the lion cage.

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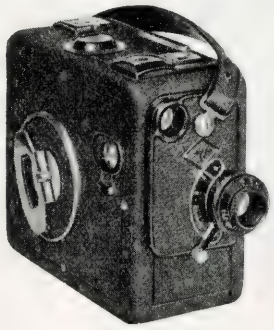


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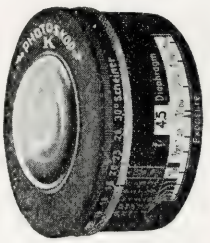
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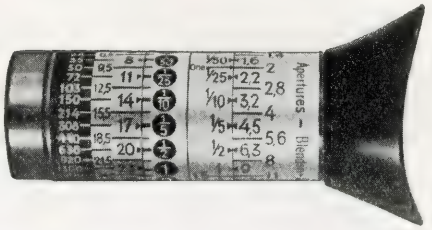
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This is the Way to Film FAIRS, FÊTES AND CROWDS

By
PETER LE NEVE FOSTER,
B.A., A.R.P.S.



" Chair-o-planes " are first-rate subjects for your cine camera, and don't forget to take shots of fairground " characters."

LIKE weddings and the annual vacation, local fêtes, carnivals, May Day celebrations or other village merry makings are certain, sooner or later, to become subjects for your movie camera. The great thing to remember is that while anyone can " make a movie " of a procession it is quite another thing to make a real *picture* of the same subject.

A first floor window is the best general viewpoint to shoot from, but getting a good viewpoint is of little avail in itself, if you don't use it intelligently. The shots taken from this elevated perch should be confined to biggish objects like decorated motor lorries and the town band.



Be Prepared to Work Fast

When you have " picked off " the best of these things as they go past, forsake your perch and come down to earth. Push your way to the front of the crowd (a police pass is useful here, but more about that later) and get nearer, more intimate views of the smaller items of the procession such as comic characters and decorated cycles. Follow the marchers on to the field or wherever else they go to break up and get some of the leading characters to pose for close-ups. But remember that everyone will be in a hurry and that you must be prepared to work fast.

Side-shows, such as cocoa-nut shies, make a good picture, but the sequences must be split up to get the best effect. It is quite useless to take a couple of medium close-ups in the pious hope that your audience will be able to guess what it is all about. Handle this sequence something on these lines :—

(1) A semi-long shot of the crowd round the booth.
(2) A mid-shot of the crowd (camera cut off about the hips) looking towards the cocoa-nuts.
(3) Close-up of someone throwing. (It is useful to take a friend along with you to do these bits of " acting ").
(4) Close-up of a cocoa-nut falling off its stand. (You can probably fake this shot up later on at your own convenience. It would be a difficult one to get on the spot).
(5) Same viewpoint as in (2). Someone turns towards the camera with a grin in his face and a cocoa-nut under his arm.

Morris and other dancing troupes make good subjects, especially when they consist of children, but avoid prolonged scenes without a change of camera position. Needlessly long scenes of dancing troupes, unbroken even by an occasional close-up of feet or a cut in shot of the band, have spoilt more carnival films than all the adverse weather conditions and poor photography put together.

Get Shots of the Onlookers

Another point is to get shots of the onlookers. When you are on your first floor perch taking the long shots of the procession get at the same time some shots looking down on the crowds. When you get on to the field make some scenes of the crowd, not forgetting some intimate studies, like the little boys round the ice cream cart, to counterbalance the close-ups you took of individual performers.

Having suggested how to finish your film, I propose to finish this article by giving some very obvious, but usually neglected, advice. First of all, if you are likely to want a barge through crowds or get shots from points to which the public does not have access, make your arrangements ahead. You can usually do this without any difficulty if you take the trouble to call on the organiser and the local police station about a week in advance.

COMPOSING A CINE PICTURE

The Rules of Camera Artistry

ONCE upon a time there was a cameraman who, on learning that the greater part of his previous day's work with a hand-camera was very much out - of - focus, perplexedly protested, "But I can't understand it at all—every shot was perfectly sharp in the viewfinder."

Yes, this story is a true one. No, the cameraman was *not* an amateur. Though possibly a trifle inexpert, he was certainly a professional. However, I didn't set out to tell a little bedtime story, though a moral may yet emerge. Neither did I wish merely to pen a warning that images seen in viewfinders, though sometimes inaccurate in other ways, are invariably in sharp focus. I must admit that there is a hint of metaphor about all this.



A beautiful study in balanced composition. Remember, when taking scenics, never to allow the horizon to cut across the centre of the picture; either sky or land should predominate. Beware, too, of unbroken straight lines.

Think before shooting. Is that too obvious? There is really a good deal too much "trusting to luck" in the work of many amateur cinematographers. The usual pious hope so fervently expressed by the majority of "still" snapshotters ("Well, I hope it will come out alright — ") is naturally adopted by most cine tyros.

Your camera, simple as it is in operation, does not produce more than is put into it. Photography is, of course, a mechanical means of reproduction, but that fact does not preclude a cameraman from exercising his artistic and inventive faculties. It is more correct to say that he is starting at an advantage. A part of his work—the outline—is done for him.

You are making a picture with light and shade. Balance and harmony of masses of light and shade afford ample opportunity for study and experiment. Simplicity in composition is effective always. There are certain rules of composition—in itself a wide subject—but these rules are fairly flexible.

The horizon line should never cut across the immediate centre of the picture. For example, a seascape shot should have more sky and less sea, or vice versa, according to which is to be the more dominant feature. Since a balanced but unsymmetrical shape is always more pleasing than a symmetrical one, do not place the principal object in size and importance in an exactly central position. Beware of unbroken straight lines, horizontally or vertically. Lines must always lead the eye *into* the picture. Shifting the camera a few feet will often give you just the right angle of a subject that does not quite balance. The artist's trick of "compression"—bringing two objects closer together than they actually appear from his viewpoint—is not possible with a camera, of course, but changing the camera angle very slightly will often have the same effect.

By

GEOFFREY COLLYER

(*Secretary, British Association Amateur Cinematographers.*)

Know your camera. Modern cine-machinery is a triumph of reliability and simplicity of operation far removed from some of the early "crank boxes" which had to be coaxed and cursed into life. But most cameras have small individual characteristics. If you know your camera and have a good all-round knowledge of the process of photography there is not the slightest reason why you cannot be certain of results before they reach your screen.

Whatever the subject of your film, you will have planned it, however sketchily, on paper. Documentary

Keep Your EYE *on the* VIEW-FINDER!

subjects lend themselves to "scenarising" as readily as do the more obvious fiction-film forms. If you are including characters you will have at least a rough idea of how they can be introduced into your shots, so as to give natural movement and a touch of human interest to the subject. You may need a list of small "props," such as a pipe and a novel, in order to give a character something to do. Above all, don't let anyone stand gaping and waving in the direction of the camera.

Of course, you will be using a tripod. Every serious worker uses a tripod whenever possible. The many reasons for this need not be given here, for the beginner will very soon discover these advantages for himself.

Why Not Work to Routine?

It is very helpful to evolve a "routine" for operating the camera. After having discovered the best position for the camera "set-up," you can carry out the actual operation of the camera almost "by numbers":

1. Note film meter.
2. Wind camera and adjust speed.
3. Calculate exposure by meter, table or guesswork (according to creed) and set diaphragm.
4. Calculate distance and set focus.
5. Wait.

This is a very sound plan, although I must admit that the ideal of battalions of *Amateur Cine World* readers waiting for the word of command, and "jumping to it," has its humorous side. However, you will evolve your own method and some such habit will eventually save time, money and temper. That little word "Wait" may be puzzling someone. It refers to the necessity of judging the right moment to commence filming. It is often remarkable how much improvement can be effected by taking advantage of atmospheric changes—the strength of sunlight and shadow; the position of clouds in relation to the composition of the shot; a breeze stirring foliage, or water; cloud shadows rolling over downland. These things mean much to your shot.



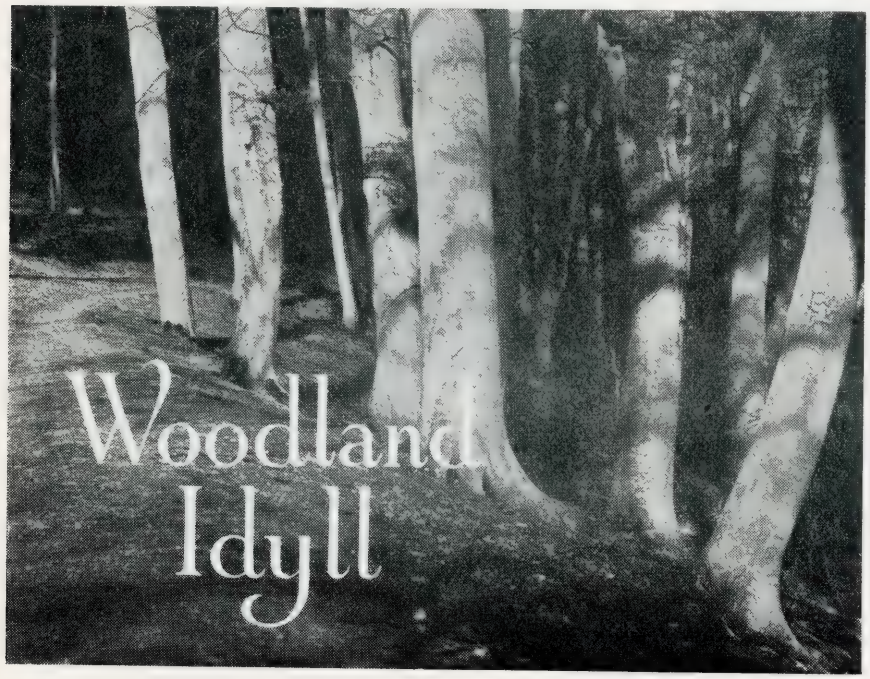
You can use this photograph in the smaller titlers. It can readily be imagined how the balance of the picture would have been destroyed had the horizon cut across the centre of the picture.

Improving Ordinary Subjects

"Framing" a shot by means of including foliage or an archway in the top of the picture sometimes greatly enhances the effect of an otherwise ordinary subject. Low angles giving a foreground effect of tall grasses or plants can also be used to good purpose.

"Panning" shots should be indulged in very sparingly indeed and when no object is actually being followed the operation should be carried out very, very slowly. Modern light tripods with their easily manipulated gyroscopic heads are a great temptation, but if you are mindful of results, don't succumb to the delights of swinging the camera to and fro as though spraying the landscape with a hosepipe. Practically any shot looks better from a still camera position.

No matter how simple your subject may be, use close-ups liberally and pay as much attention to the composition of these shots as you do in the case of the more imposing long-shots. In shooting close-ups a white reflector is very useful. Reflectors are cumbersome things to carry about with you, but remember that a newspaper judiciously placed to catch the light will do much to "lift" deep shadows in close-shots.



Just a study of trees, but one that a pleasing camera angle has made strikingly effective. Use it in your titler.

CAPTURING *the* THRILL *of* SPEED

By "HIGHLIGHT"

SPEED—treated intelligently—is an ideal subject for cinematography, but unless properly handled, the results are generally far from satisfactory. All speed is relative—and, if this fact is remembered when shots are being made, half the difficulties will have been overcome.

If you are in a silent and well sprung car that starts smoothly and gathers speed evenly and without jolts there is no sensation of movement. The realisation of speed only comes when you look out of the window and notice that trees and buildings are no longer apparently stationary.

If you made a film inside the car while travelling at, say 40 m.p.h. without showing the surrounding country through the windows or windscreen the result would appear on the screen as if the car was stationary. You may *know* that it was travelling at 40 m.p.h., but it is not apparent because there is no stationary or slowly moving object with which the car's movement may be compared. This may sound very elementary, but it is surprising to find the amount of film that is wasted by people who either forget or do not think it worth while to think for a moment or two before making an exposure.

With a "still" camera it is very hard to give an idea of movement because of the difficulty of showing a comparison. This difficulty is generally overcome by following the moving object through the viewfinder and



moving the camera so that the car or train or whatever you are trying to photograph remains in the centre of the picture. If an exposure is made while the camera is moving the subject you wish to obtain will appear in detail while the background will be blurred and the resulting contrast will give the idea of speed.

See what a difference view point makes to these two pictures.

Providing that you remember that comparison is vital to your picture it will be found much easier to obtain really excellent results with a cine camera. A good plan is to "pan" your subject from some slight distance with one or two trees between it and yourself. As you swing your camera round the trees move slowly across the picture and a pleasing contrast is easily obtained. Choose your point of vantage carefully: it is really worth while to take a little trouble.

The following notes may be of some use to those who wish to obtain some first-class shots. They do not indicate the only places where good pictures may be taken but they do suggest positions from which it is possible to get really worth while results.

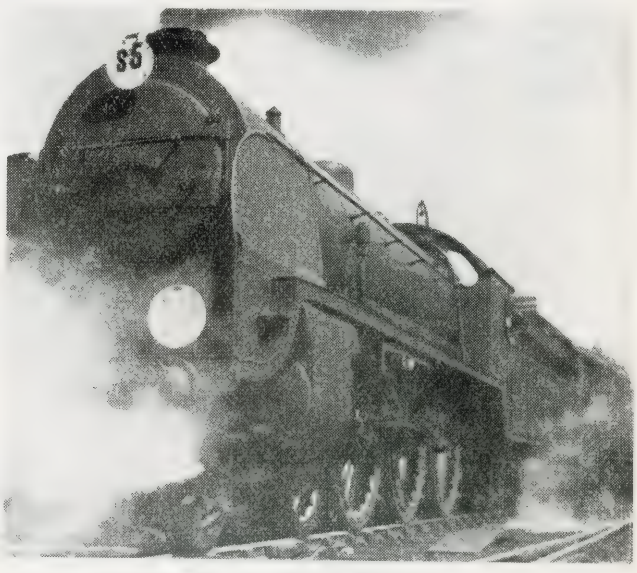
Horse Racing

In horse racing if you can find a spot which is some distance from the rails and from which a good view can be obtained, "panning" is generally the best method, as good contrast is obtained between the rails and the horses. If the race is a steeplechase a good position is after a jump with no view of the horses until they are actually in the air.

In car racing some first class pictures can be taken when cars are coming towards you round bends. One or two feet of film should be exposed before the car comes into view and there is then quite a thrill as it comes skidding round and straightens up and gathers speed again.

On page 20 we give an excellent illustration of motor cycle racing. The camera position is chosen so that there is no need to "pan" or make any movement at all, the object remaining in view throughout the whole period of interest.

Flying pictures very rarely give any idea of speed and it is generally best to show a machine while flying low so that trees or buildings can be included. The rest is for your camera and yourself.





Chicago gone crazy, as seen through a distorting lens.

MAKING YOUR CAMERA PLAY TRICKS

By "SHUTTER"

THE amateur is denied many of the tricks which his professional brother can accomplish with ease.

The majority of us do not aspire to the luxury of a variable shutter, reverse action and other mechanical contrivances which enable special effects to be obtained with a minimum of effort. Nevertheless, with a little imagination and ingenuity we can produce effects which will considerably enhance the quality of our films.

A fade, mix, or similar illusion can convey an idea—such as the passage of time—which is otherwise hard to suggest. The work is not always easy and success may not come at first—a fact which alone makes it worth while trying.

Fade-Outs

A fade-out, which is normally followed by a fade-in, can be accomplished either in the camera or by after-processing of the film. In the camera this effect is obtained by slowly stopping down the diaphragm, but as few cine cameras have a stop smaller than f.16 a perfect black-out cannot always be got by straight methods.

We want a fade-out to last say, four seconds, but if we are already working at f.11 we are facing an obvious difficulty. The use of a heavy filter, preferably of neutral density, will give us a longer distance to work through and will ensure a good black-out at f.16. A better method employs the use of a strip of glass, graduated in density from transparency to opacity, which slides in a frame attached to the front of the lens. This strip is slowly pulled down during the fade and obviates the risk of imparting a twisting movement to the camera, which is inherent in the stopping-down method unless a tripod is used.

So much for the camera fade. The after-processing principle depends upon the use of a chemical reducer and is particularly suitable when negative stock it being used. The length of film to be treated is slowly lowered into a jar or tank containing a strong solution of Farmer's Reducer—the procedure being repeated until the end frame is quite clear.

For a positive or reversal film a neutral dye solution must be used and the following formula—published by the Kodak Research Laboratories—can be recommended.

Anthracene Acid Brown B. - -	8.7 gms.
Methylene Blue - - -	8.7 gms.
Naphthol Green - - -	8.7 gms.
Water to - - - -	1 litre.

This brings us to the 'mix,' or 'lap-dissolve' and here we must surely envy the professional his reverse action. A fade-in is to be superimposed on a fade-out, the former becoming evident slightly before the latter commences. Now the amateur has no means of pulling his film back, nor can his footage counter be relied upon to give the accuracy desired. Our best friend here is the stop-watch. The fade-out is accurately timed and the footage calculated.

The camera is now taken into the dark room and the frame in the gate is marked with a small nick or pencil line made between the perforations. The film is unthreaded, the necessary footage measured back and then re-wound on to the take-off spool. We are thus enabled to start our fade-in with tolerable accuracy. It all sounds far more difficult than it really is and results will amply repay the little practice necessary to attain proficiency.

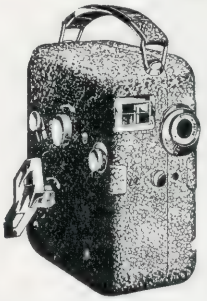
Circle-In and Circle-Out

Before leaving the subject of fades we should briefly consider the use of an Iris Vignetter. Strictly speaking, this effect of circle-in or circle-out is not a fade—but it certainly gives a professional touch when used at the beginning or end of a film. The attachment is now available to fit many lens, and with a set of six different shaped mattes, costs about £4.

Many amusing results are obtained by reverse motion. This trick can produce humorous impossibilities and its principle may be employed to show action which is hard to obtain legitimately. We see component parts of a title hurrying into position from all corners of the

(*Continued on page* 33)

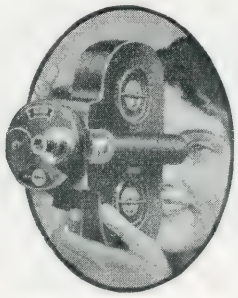
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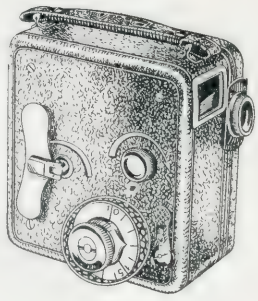
Pathe "B" Motocamera, f3.5, Motor £4 17s. 6d. as new.



Cine Kodak "8" Model 20, f/3.5, as new, **£6 17 6**
f/1.9 **£15**



Bell-Howell "Filmo," f/3.5 1in. Cooke. **£17 10 0**
Case 30/-



De Luxe Motocamera, with 3 speeds, 10, 15, 20. £10 0s. 0d. as new.



Cine Nizo, f/2.8 anas., speeded 16-32, Hand-crank and Motor. Listed £12 10s.

£10 10 0

Pan. and Tilt Heads, chromium finished, steady, smooth action, solidly cast. For all cine cameras, at the special price of 13/6. (listed at 25/-).

Ensign Cine Tripod, with beautiful Panoram and Tilting movements. Rock steady, easily portable Reversible legs, steel pointed for exterior shots, rubber pointed for indoor shots, adjustable to any height. Listed at £7 10s. 0d. **£6 6 0**

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16mm. Model "B" Cine-Kodak, fitted f/3.5 anas. lens in fixed focus mount. Two view finders, direct and waist-level. 100 ft. or 50 ft., daylight loading. Quiet and running motor. Footage indicator. **£8 17 6**

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16mm. Ensign Autokinecam, with f/2.6 Cinar anas. lens, 3 speeds, 8, 16, 64. Powerful motor, also handcrank. Interchangeable lens mounting. Complete in case with full instructions. Special price. **£10 17 6**

9.5mm. Pathescope Motocamera "B" complete and ready for use. f/3.5 anas lens. 1 R.O.F. film in charger. Leather case. Listed at £7 15 0. **£4 18 9**

16mm., 1934, latest model Agfa "Movex" cine cameras, fitted f/3.5 Agfa anas. lens in focussing mount. Powerful spring motor, convenient shape, quick and steady in use. Guaranteed new and bearing full guarantee. Listed at £15 15 0. Leather Case, 18/9 extra. **£9 17 6**

8mm. Cine-Kodak, Model 20. f/3.5 fixed focus anas. lens. This beautiful little camera, quite small enough for the handbag or pocket is almost as *new*. Listed £9 17 6. **£6 17 6**
Case 25 - extra.

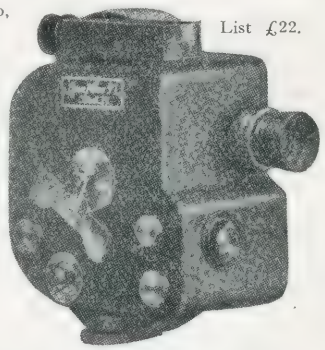
16mm. Zeiss Ikon S-10 Kinamo. The smallest cine camera in the world, f/2.7 Zeiss Tessa lens. enclosed type optical steel vision viewfinder. Powerful, graphite packed spring motor. Condition perfect. **£8 17 6**

We have a fine selection of secondhand—equal to new—16mm., 8mm., 9.5mm. and 35mm. projectors, priced upwards of £1 17 6, all perfect, all guaranteed. Quite definitely our exchange allowances are much higher than most and as high as any. It will pay you to send us your present outfit; we shall be pleased to advise you of its exchange value immediately on receipt of apparatus.

16mm. Bolex, f/3.5 anastigmat lens, audible footage indicator. 50 ft. capacity, daylight loading films. Powerful spring motor, quiet and steady in use. **£5 15 0**

Cine Nizo, f/2.8, speeded 8-24, interchangeable lens, hand-crank and motor.

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List £22.

16mm. Cine-Kodak, Model B.B. Junior, f/1.9 anas. lens in focussing mount. 50ft. model, eye-level viewfinder, neat, compact and very portable. **£15 15 0**

35mm. Zeiss Kinamo, N.25 model, with two 80ft. holders, powerful motor, speeded 24 frames per sec., also handcrank. Fitted Zeiss Biotar f/1.4 anas. lens in focussing, interchangeable mount. Delayed action shutter release. Listed approximately £75, at **£25 0 0** with case.

16mm. Victor, Model V., turret head. Visual focussing. Fitted with 1in. f/1.5 anas. lens, 15mm. wide-angle lens, and 4in. f/4 lens. Speeded 8, 16, 24, 32, 64, motor-drive. Also hand crank for "mixes" and reverse shots. This outfit has had very little use indeed, being only a few months old. Listed at approx. £65, we can offer same, with leather case, at **£40 0 0**

9.5mm. Pathescope Motocamera de Luxe, fitted f/3.5 anas. lens, fixed focus. Variable speeds, from 10 frames per sec. upwards. Condition indistinguishable from new. Listed at £13 0 0. **£10 0 0**

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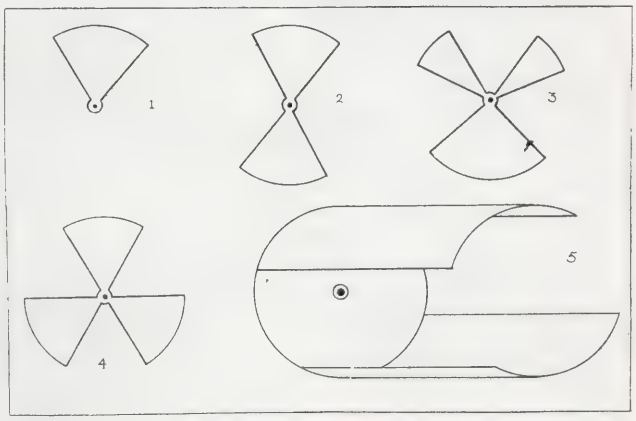
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Here Are Ways to Overcome SHUTTER FLICKER



1. *Simple fan type shutter.*
2. *Two blade shutter, with one cut-off and one "flicker" blade.*
3. *Three blade shutter with one cut-off and two smaller "flicker" blades.*
4. *Three blade shutter with blades of equal size; the most efficient for flicker reduction.*
5. *Barrel type shutter, giving a quick cut-off from the top and bottom simultaneously. The cut off occurs twice to each revolution, thus being the equivalent of a two blade shutter.*

By HARRY WALDEN

IN order to show motion pictures on the screen it is necessary to shut off the light while each successive frame is brought into position. Under some conditions there is a noticeable flicker. If the projector is run faster the flicker will diminish because the time taken by the shutter cutting off the light is lessened. What the majority of people do not understand is that if we run the machine at normal speed and then cut off the light three times, once while the film is moving and twice when it is still, we shall considerably reduce this flicker and probably eliminate it altogether. This is a fact which can easily be established by experiment.

In order to enable three equal sized blades to be used in the shutter it is necessary that the film be moved from one frame to the next at predetermined speed. This period of movement is very short and where, for some reason, the pull down is not quick enough it will be found either that a two-blade shutter has been used or there is one large cut off blade and two smaller "flicker" blades. The larger these small flicker blades are the less the flicker, up to a certain point.

It is interesting to compare the early Pathe Baby projector, in which the "flicker" blades were very narrow, with the more recent models (with the clip-on lamphouse) in which the "flicker blades" are wider. I, myself, widened the blades of an early model by covering each of the small blades with a small blackened piece of tin. From the point of view of flicker the machine was thus brought up to-date, and although more light was being kept from the screen by the wider blades, the small loss of light was not apparent.

Projectors vary considerably as to the design and position of the shutter. A quick cut-off and uncovering of the light also effects an improvement. The speed at which this is effected depends partly on the place of the shutter in the optical system. In this respect a little in front of the objective lens is usually considered the best, although the shutter is very often found behind the condenser, where it is out of the way and helps to keep the condenser and the film cool.

For a quick cut-off machines have sometimes been fitted with two shutters rotating in opposite directions, scissor fashion, while the barrel type has the same effect of cutting off the light from the top and bottom of the picture at the same time. This is not often used because of the space it occupies, but will be found, for instance, on the Pathe Kid projector.

The fact that a machine has a shutter with only one blade does not mean that there is no "flicker" cut-off for it may turn two or three times to one picture movement. Likewise, there is one machine with a two blade shutter which turns one and a half times to each picture movement, this producing the effect of a three blade shutter.

It is quite a simple matter to find out the manner in which the shutter of your own machine works. Take off the lid of the lamphouse, so that by looking through the objective lens at the front one can see right through to the lamphouse. Then set the claw so that it is just about to pull the film down. Watch through the lens while the shutter passes across and then opens again. When it again closes, this will be a "flicker" blade.

(Continued on page 46)



What the cards foretell—a production still from the Fox film, "Walls of Gold," featuring Sally Eilers, who is seen above.

STILLS *and the AMATEUR CINE SOCIETY*

No amateur film society can consider itself complete if it does not number among its members a really competent still photographer.

By J. RADFORD

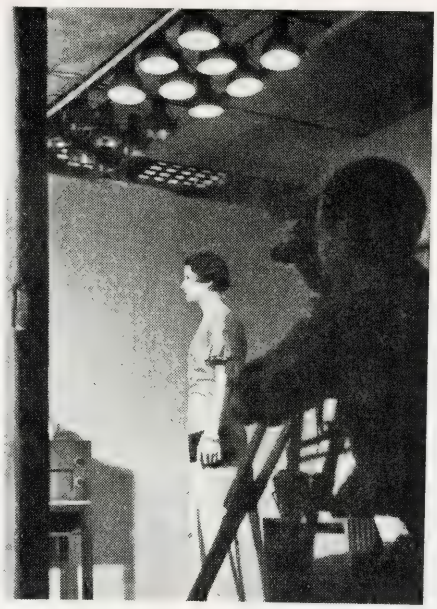


Two stills from the famous Ace Movie film, "Driftwood." Above, Messrs. Sullivan, Biggs (featured player) and Collyer. Below, Miss P. Robertson with Ben Carlton at the camera.

IN an amateur film society the still photographer is quite as important as the cine cameraman, and is often a better technician. In the latter event his work acts as a stimulant to the club's cameramen. The types of photographs that the still photographer will be called upon for during production, if the Society is run on semi-professional lines, fall under one of the following headings: set stills, portrait stills, action stills, publicity stills (or effect stills) and test stills.

Taking them in the order named the set still will be invaluable if one of the sets is to be rebuilt, after the production is completed, either for a retake or for an additional shot to help the continuity of the film. In addition to this, good set stills are useful as a source of ideas to the set designer of a future production.

Portrait stills will, of course, consist of purely straightforward examples of Portraiture. Their use will be as records of dress, make-up and the more striking ones as publicity photographs for distribution by the Press secretary.



Action stills are sometimes taken too literally by amateurs. An action still does not necessarily need to show a fight or person in mid-air. This class of still consists purely of photographs showing actual scenes from the film and should preferably be taken immediately after the actual shot, unless the still man's equipment permits him to take stills during actual shooting. Publicity or effect stills are special photographs, usually of the technical crew at work, showing, maybe, lighting arrangements or dramatic effects not necessarily in the film. Test stills are taken on a similar emulsion to that of the film loaded in the cine camera to show how a set photographs or whether a make-up photographs well. It is obviously cheaper and quicker to take a still than to shoot several feet of cine film.

To the professional, of course, all stills taken during a production are potential publicity stills. It may interest amateurs to know that during the production of an English professional film from 400 to 600 stills are taken, the cameras used being 10 x 8 stand cameras, 5 x 4 reflex cameras and occasionally for outdoor work a 5 x 4 press type camera. In the amateur world stills serve for three main purposes: 1—as publicity; 2—as a personal souvenir, which can be purchased by members in the production; 3—as club records.

Publicity photographs are, or should be, the pivot upon which the club's publicity department turns. The publication of one good still is worth more as publicity than a column of printed matter. The photograph is definite proof of a society's activities (especially in the amateur cine field).

The second reason for the taking of stills by the amateur lies in the fact that it is the only practical means of enabling every member of the production to obtain an adequate record of the film. It is beyond the means of most club members to purchase a copy of the completed film, which may be from one to six reels in length; but it is only right that they should be able to obtain an inexpensive record of the production.

Checking Continuity

Stills are also useful as records for checking continuity. An example of this occurred during the production of the Ace Movies film "Driftwood." In one of the sets there was a fanlight over a door. When preparing the set some nine days later for the following shot showing the other side of the door, no one could remember whether the fanlight should be shown as opening inwards or outwards in this set. Recourse was had to the stills taken to solve the point.

The best advice that can be offered to the budding

(*Continued on page* 33)

EXPOSURE . . . *Some More Facts*

AND SOME FACTS ABOUT COLOUR CORRECTION

Last month our contributor dealt with a practical means of systematically learning the art of correct exposure. In this article he discusses the question : what IS correct exposure and what are the effects of incorrect exposure ?

By HAROLD B. ABBOTT

I HOPE that I shall not shock the reader too much if I say that, theoretically, correct exposure is impossible with any subject in which various degrees of light and shade are to be photographed (which means, of course, practically every subject). The truth of this statement lies in the fact that well-lit, or light-coloured subjects require a less exposure than dark subjects or subjects in shadow. As every subject (other than such as line drawings) comprises highlights and shadows in some degree, no single exposure *can* be correct for all the tones in the subject.

That is theory ; but in practice *correct exposure is that which yields the result desired*, and it is only in extremely rare cases that a perfectly satisfactory result is unobtainable by a compromise exposure ; of which, more anon.

Theory and practice are not always similar ; indeed, at times they seem to conflict, but the practical-minded should never dismiss the what-should-be because of the what is.

Now before considering the effects of inaccurate exposure let us briefly explain for the benefit of those who are not already acquainted with the fact, that in modern amateur cinematography there are two systems of producing a positive film ready for projection. In one, the film exposed in the camera is developed as a negative, and a separate film (which ultimately forms the positive) is printed from the negative, the principle being similar to that in use with " still " photography. This system is called negative-positive, or " neg.-pos."



The other system is known as direct reversal, or

(Continued on next page)



The use of a filter is indicated with shots like this. Remember to keep the exposure " short."

The AUTHOR *Introduces Himself*

A LONE-STAR ranger. Prevented by perhaps too numerous activities from participating to any appreciable extent in associations, leagues, guides, clubs, institutes, groups, circles, parallelograms or trade unions. Interested in cinematography long before I could afford it, my first motion-picture machine being a circular tin with vertical slits cut in the upper half while within the lower half reposed a paper strip with crude representations of a clown lying on his back in various stages of rotating a ball on the soles of his feet. The mechanism of this machine was of a type which is no longer in use. It consisted of a nail forced through the centre of the tin lid which was removed and placed, nail upward, on the table. The tin itself was then placed on the nail which engaged a socket in the bottom centre of the tin. Motion was imparted by spinning the tin like a teetotum.

Progressed by stages from this wonder to an infernal machine which sounded like a lawn mower rolling down Clovelly High Street, but which projected real cinema films long after the renters thought them unfit for anything (the only kind I could afford to buy).

Meantime had read everything that had the remotest connection with motion pictures and had well started the practice of " still " photography. Seriously considered fitting a dummy handle to the side of my magazine plate camera for the sheer delight of imagining it a cine-camera and to impress the public.

Progressed further and further with " still " photography and was just contemplating a colossal robbery in order to embark on real cinematography when " sub-standard " arrived and placed it within my reach. Bought one of the first 9.5mm. hand-turned cameras to enter this country and the sales-lady confirmed my suspicion that I was a born cinematographer.

Have been to the pictures several times and—oh ! yes, have written a book (" Motion Pictures with a Baby Cine ") and a few articles on amateur cinematography. Have been invited to be vice-president of a cine society and shall probably accept, as I understand that I need never attend.

WHEN *and* WHY *You Should* USE *a* FILTER

Continuing EXPOSURE . . . SOME MORE FACTS



FOR THIS TYPE OF SHOT

the author suggests that it is safer to expose for the highlights and let the shadows take care of themselves.

"D.R." and in this case the film, after exposure in the camera, is developed as a negative but the negative image is *dissolved away*, leaving a complementary potential image, or what might be termed a "matrix" of sensitive emulsion which only requires exposure to any actinic light and subsequent development, to produce a positive image without the necessity for a second film.

The effect of under-exposure is to yield a very faint image in the negative, lacking in detail and the positive from such a negative will obviously be dark and "clogged up." Over-exposure has the opposite effect, causing a dense negative and, consequently, a pale, "washed-out looking" positive.

Under-exposure also has the effect of exaggerating contrasts because the film has only had time to register the highest lights while over-exposure lessens contrasts, yielding a flat, lifeless result.

I realise that some meticulous theorist will probably write to the Editor and point out that it is not under-exposure which causes excessive contrast, but the subsequent forced development in an effort to bring out details which are but faintly registered. To some extent this is true, but the pre-disposing cause is under-exposure.

Over Exposure

The reason for over-exposure producing a flat, insipid rendering will be apparent when the facts are considered. Highlights register quickly on the film, but soon reach the maximum density of which the film is capable: half-tones and shadows, on the other hand, register more slowly but with continued exposure, gradually build up in density until, eventually, they approach that of the highlights. The result is a short scale of tones: in other words, lack of contrast.

It will, of course, be understood that in cine-photography the exposure is not actually "longer" or "shorter" because, under normal conditions, the shutter is always operated at the same speed but regulating the iris diaphragm has exactly the same effect on exposure as varying the shutter speed.

Now stand clear while I drop a brick among those who have been schooled in the art of "still" photography. A favourite, and undoubtedly sound rule among still photographers is: "Expose for the shadows and let the highlights take care of themselves."

This is all very well for still photography, where one has almost unlimited control in the production of the finished print, but such control is strictly limited in cine-photography, especially in the D.R. process. Therefore, at the risk of raising a storm of controversy I am inclined to reverse the rule (at any rate for D.R. films) and say: "Expose for the highlights and let the *shadows* take care of themselves."

Of course, one must be guided by the circumstances of the case and if highlights represent a quite unimportant part of the picture the old-established rule should be acted upon but if highlights are present in the proportion of more than (shall we say) a quarter of the total picture area, then I think my rule will be found to give the most satisfactory result. Slight under-exposure is far more to be tolerated in cine-photography than slight over-exposure.

Colour Correction

As already mentioned, the latter has a tendency to produce anaemic-looking positives which are most disappointing when projected. It must be borne in mind, too, that a cine positive which looks passable "in the hand" often appears weaker upon projection, particularly if a high-power projector lamp is in use.

And now let me get on to the question of colour correction. As with most phases of cinematography, many pages could be filled on the subject of colour correction and the use of light filters. It is not within the scope of this article, however, to delve deeply into the science of filters, orthochromatism and panchromatism, all of which are bound up together: rather is it the intention to explain just sufficient for the amateur to understand when and why he should use a filter.

The Spectrum

Most amateurs know that daylight is composed of the colours, red, orange, yellow, green, blue, indigo and violet, and that when daylight is passed through a prism it splits up into these colours, in the order in which they have been mentioned, the resultant "rainbow" being called the "spectrum."

Now the very earliest films were of the type which is now called "ordinary" and were over-sensitive to the blue-violet end of the spectrum, barely sensitive to the yellow-green portion and completely insensitive to the red end.

(*To be concluded next month*)

HALF-A-GUINEA FOR A HINT

We offer half-a-guinea for every hint published in "Amateur Cine World" that will enable readers to get the best out of their hobby. There are no stipulations other than that it should be practical and useful.

We prefer hints and tips submitted to be as short as possible and sketches will be welcomed. They need not be finished drawings for our artists can refashion them to publication standard.

Address your entry: Hints Competition, The Editor, "Amateur Cine World," Link House, 4-7, Greville Street, London, E.C.1. Hints for the June issue of "Amateur Cine World" (on sale May 15th) should reach us not later than April 26th.

DOUBLE EXPOSURE *Tricks*

Continuing "Playing Tricks With The Camera." (Page 27)

screen—or we admire the athletic agility with which a character leaps on to a six-foot wall.

How is it done? Quite simple—we merely hold the camera upside down. In the case of an animated title the filming commences with the title set up in the ordinary way—then by means of attached cotton strings, bellows or other suitable aids, it is made to disintegrate. A title made up of iron filings and dispersed with a magnet is very effective when viewed in reverse. Similarly, the leap on to the wall was really a leap down and a run backwards on landing.

But only half the tale is told. After processing it remains for us to remove the shot from the rest of the film, turn it end for end and splice it in again. We shall now have our picture the right way up, but action taking place in opposite sequence to that in which it was filmed.

Scope for the Imagination.

Coming now to Double Exposure, we find great scope for the imagination and work that is particularly adaptable for interiors with artificial lighting. A title with moving background is a simple example. The lettering should be bold and receive ample exposure. After winding back the film the selected background is shot and must, of course, be deliberately under-exposed. Success in more ambitious work such as faking the appearance of an apparition, depends largely on accurate timing and registration of movement.

Scene number one is shot as an ordinary set—the actors registering emotion at pre-determined times. The background is now blotted out by means of a black curtain and it is important that both the lighting and the texture of the curtain cloth are such that the scene is rendered as 'dead' as possible. The camera now takes its trip to the dark room for the film to be wound back and is then replaced on the tripod in the exact position it previously occupied—a tripod is, of course, 'sine qua non.'

Attention to Detail Necessary.

Scene number two is the appearance of the apparition—and we may say again that this type of work is only successful if directed by a producer who enforces strict attention to detail and insists on rehearsals until synchronisation of movement in the two shots is perfect.

The trick of showing a character acting face to face with himself may be done in a similar manner, but a better method employs the use of a mask box. This is merely an extension of the lens hood and is fitted with a dark slide which covers exactly half the field of vision and can be moved from one side to the other. The procedure is simple. The actor is first shot in one half of the set—the other half being blanked out by the slide.

For the second exposure he simply moves over to a position opposite to his first and the slide is pushed across. The edge of the slide is not apparent on projection as it is only a short distance from the lens and is therefore well out of focus. "SHUTTER."



Interesting foreground composition emphasises depth in this pleasing photographic study.

STILLS *and the Amateur Cine Society*

(Continued from page 30)

stillman is—use the camera that attracts you most, bearing in mind that if studio stills are to be taken you will require a fast lens which will have to be of short focal length in order to obtain sufficient depth of focus. This, of course, does not apply if the club is very well equipped with artificial lights. The writer works with a half-plate stand camera and also with a Leica. The half-plate stills are specially posed at the end of the shot, a stop of F16 usually being employed in order to obtain sufficient depth of focus (seven inch lens). The Leica stills are, however, taken during actual shooting at 1/30th second at F3.5 on super-sensitive stock.

It is interesting to note that the Leica stills were more appreciated by the members than were the half-plate ones. A camera of the Leica type is invaluable for taking stills during shooting and also for test stills.

The record for the greatest number of stills taken of an amateur production is held by Ace Movies, on whose last production 120 stills were exposed. The 80 stills taken by S. I. East and T. R. B. Ching, of the London Amateur club's film "Panshine Pansy," previously held the record. Even 120 stills did not completely cover the Ace film "Driftwood" because no purely set stills were taken and there were one or two scenes shot when the stillman was not present.

What the SOCIETIES *are Doing*



Norwich Amateur Film Society at work. A report on their activities will be found on page 36.

The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite secretaries and publicity managers to help us disseminate news and views by sending to us, month by month, reports on the activities of their clubs. Reports for our next issue should reach us not later than April 25th. "Stills" are also welcomed.

ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS

An intriguing note of surprise and mystery informs the latest report from this society. We learn that "a certain gentleman who travels a considerable amount around the globe" has taken an interest in the society and is doing some camera work for it. At the present moment he is in the neighbourhood of Madeira, Rio and Buenos Ayres and 180 feet of film of these places has recently been received.

Shots from this film also include games on deck, liners passing and coming into harbour and quite a number of effective angle shots taken from the bridge of the ship. The picture, when cut and edited, should make a production of outstanding merit. The photography is of a pretty high standard.

Aristos' own production, now well on the floor, is still going strong and enthusiasm is ever unflagging. Very often shooting is carried on late into the night, with just a break for half an hour's rest and refreshments. Taking into consideration the heat of the lamps and the discomfort of make-up, the artists certainly deserve a little praise.

A striking witness to the members' enthusiasm is the fact that badges have just been introduced to be worn at certain club functions and possibly at outside affairs.

BLACKHEATH FILM CLUB



The Vamp

Although this club has been in existence for less than three months, membership has rapidly increased, there being now over 80 members. There is still room for more non-acting members, however; anyone interested should write to the Secretary, Mrs. D. A. Vale, of 72, Hervey Road, London, S.E. 3.

The club held its first projection meeting on Tuesday, January 30th, when a programme of all-amateur films was screened. The second meeting was on March 13th, when among other attractions a local news and interest reel were shown.

The production group has now selected a scenario for the first production. It has already been cast and film tests have been made. By the time this appears in print shooting should have started. The story "Auntie" has been written by one of the members. All the studio equipment is home-made.



Accident! A film study by Casson from what is described as a 'montage experiment' by B. Vivian Braun (Film Art Group).

Blackheath would be glad to hear from other societies who have films available for hire as these are greatly in demand. As yet no films of the club's own production are available, but they have in their library films made by members prior to the club's formation. These (which are available to other clubs) include "Water Sports" (1 reel), "Salmon Fishing" (1 reel) and a short drama, "Peter's Legacy" (1½ reels), all 9.5mm. Super Reels.

BRITISH PHOTOGRAPHIC FELLOWSHIP

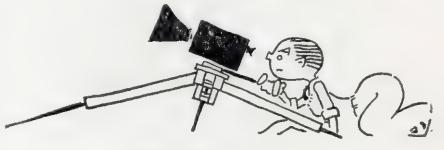
This fellowship, which embraces both cine workers and still camera enthusiasts, is again planning vacations this year especially for the photographer. As on previous occasions they are using their famous cruising motor coaches for all travel, including the continental tours. Incidentally the B.P.F. is the only photographic society to have its own transport system, but it gladly welcomes non-members to share the facilities it has developed.

In July there is to be a fortnight's trip to Heidelberg and Rothenburg in Central Germany which holds promise of excellent opportunities for cine workers to get some exclusive material; facilities will be available for shooting scenes of industrial enterprises and works of art. Full details from the B.P.F. headquarters, 7, Aberdeen Mansions, Kenton Street, London, W.C.1.

BRUCE HOUSE FILM STUDIOS

Our paragraph on the late North London Cine Society, in which we deplored its passing and looked forward to its resuscitation, has elicited some interesting correspondence, including a letter from D. R. Shrewsbury, secretary of the Bruce House Film Studios. Apparently at precisely the time when we were penning our lugubrious paragraph Bruce House Film Studios came into being.

The club has at present a membership of six; all the members are under twenty-one, very enthusiastic and "fairly capable," one being an electrical engineer student at East London College. The British Film Institute has rendered practical assistance by sending down two representatives to advise about



The Cameraman

Experiments in FILM ART

lighting. The secretary states that the sextette "would very much like to be recognised as a possible 'North London Club.'"

We see no reason why they should not be so recognised and every reason why they should. There is no ruling which determines how many cine enthusiasts must be gathered together in order to form a society. After all, two people make a congregation. The thickness of the membership book is no infallible criterion of the importance of a society. It is enthusiasm that counts. And the B.H.F.S. group are very enthusiastic. We hope to give details of their activities next month. Address the secretary at 5, Strode Road, Tottenham, N.17.



The Producer

FILM ART GROUP

This is composed of a small group of persons who desire to hold periodical shows of advance-guard amateur films. There is no subscription and no fixed meetings; the scarcity of such films makes it impossible to arrange for regular screening.

Production is, however, the main function of the group. Irene Nicholson is preparing "Emphemeral" — described as a film-poem — using light as a symbol of seasons and passing time. Probably on 16 mm. (although possibly on 35mm.) the photography will be by Vivian Braun.

"Exhilaration" and "London River," the first nearly completed and on 16mm., the second now in preparation and on 35 mm. are the first two films of B. Vivian Braun. When "London River" is begun a series of special stills will also be taken, most of them by the photographer, John Somerset Murray.

The production of "Exhilaration" has been periodically held up through lack of time and bad weather. It is an abstract in which trees, wind, grass, sand, clouds, machinery, water, a girl's head and other objects are used as symbolical images, which with significant montage will represent "Exhilaration."

Secretary: B. Vivian Braun, 5, Joubert Studios, Jubilee Place, Chelsea, London.



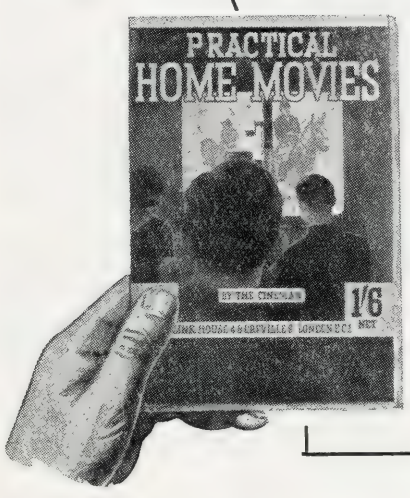
Still from "Exhilaration," an "abstract film poem" by B. Vivian Braun. (Film Art Group)

GOLDERS GREEN AND HENDON RADIO SCIENTIFIC SOCIETY

This society, which for many years has enjoyed the distinguished patronage of Sir Ambrose Fleming, F.R.S., has for some time past been requested by local amateur cine enthusiasts to include cinematography amongst its activities. With the rapid

(*Continued on next page*)

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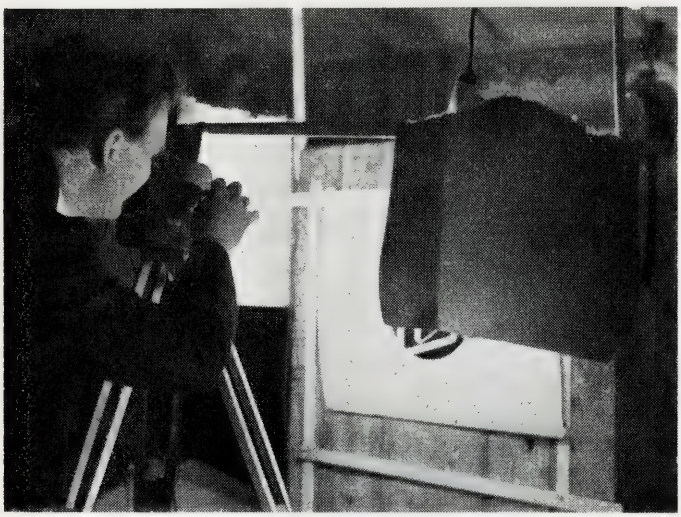
The Old Duke

development of sub-standard "talkies" there is unquestionably much scope for experiment and co-operation between those interested in cinematography and radio enthusiasts, particularly with regard to sound reproduction and electrical apparatus in general. An active section dealing exclusively with cinematography has therefore been organised.

Although a fully equipped studio is available, during the summer months efforts will be directed to practical outdoor work and meetings to be held at the Hampstead Art Galleries, 343, Finchley Road, N.W.3., will be devoted to the projection of silent films (16mm., 9.5mm. and 8mm.), as also to sound films (17½mm. and 16mm.), some of the foremost manufacturers in the country having promised their assistance.

Lectures and demonstrations will be given by experts in the field of amateur cinematography and visits to places of interest arranged.

Readers are cordially invited to attend the visit to Battersea Power Station on April 20th. Tickets and full particulars of the Society will be sent on application to A. D. Frischmann, 39, Parade Mansions, Hendon Central, N.W.4.



Here's an idea for societies wishing to increase their membership. The senior cameraman of the West Essex Film Society is here seen working on an advertising trailer, which was shown recently in collaboration with Gaumont British, at a number of local cinemas.

HYDE CINE SOCIETY

We have taken the liberty of inventing the above-named society. Next month we hope to announce that, far from being a child of the imagination it is a real live organisation. One of the prime movers of it will be J. S. Fitton, A.M.I.R.E., of 32, Copeland Street, Hyde, Cheshire. We know that there are many cine amateurs in Hyde. If they wish to realise to the full the joys of amateur movie making will they get in touch with Mr. Fitton at the above address with a view to forming a go-ahead cine club?

Any lone worker desiring to join a cine club should request us to put him in touch with one.

LEICESTER AMATEUR CINE CLUB

Great work is in progress in between production nights in the Leicester studio (which is at their president's house, Knighton Lodge, Elms Road). A new roof is being planned, both to improve the appearance of the place and to act as a reflector. Carpenters and painters are working overtime on the job. The electrician is busy, too. Not content with the apparatus installed, he has built a portable switch board and another floodlight.

"All's Well," the title of the film now in course of production, also describes the progress made on it. It is their first film on Neg. Pos., 16mm. stock and is therefore proving of considerable interest to their camera enthusiasts. Previous productions were on 16mm. reversal stock.

LONDON AMATEUR FILM CLUB

During the last month it has been decided to adopt two scenarios on 16mm. and two on 9mm. which were submitted by members. As these consist largely of exteriors (a wise plan), production will commence as soon as the weather permits.

At a recent meeting Mr. Clarke, a member of the I.A.C., projected his films of Boy Scout activities which made an interesting comparison with the Club film of camp life in the Church Lads Brigade.

Films of this type, in the opinion of *Amateur Cine World*, have a very real and permanent value—possibly, too, a commercial one. As an instance we may mention that in August last year a 16mm. film was made by Miss Marion Crowdy, a member of the I.A.C., of scouters and guiders on a cruise. The film, "Cruise of the Calgarie," was an immediate success. It went out on hire on over a hundred occasions during the first three months alone and the Association purchased three copies.

To return to the L.A.F.C., films lent by other film societies have been shown and very much enjoyed. At the Annual General Meeting a ruling was made making future subscriptions 5/- per year and 1/- per visit to the weekly club meetings (payable on attendance). The Club would welcome a few more members and any information will be gladly given by the Hon. Secretary, Miss M. Jasper, 42, Fentiman Road, S.W.8.

METEOR FILM PRODUCING SOCIETY

Production commenced last month on "The Flies are Dancing," Meteor's most ambitious undertaking so far. The scenario calls for a fairly large cast and a big number of sets and scenes on location, many of which will be shot by production units working separately and simultaneously.

The story deals with what happened to the various members of an office staff who are all unexpectedly dismissed from their jobs on the eve of the annual holidays. The theme seems a good one. Stories of the "Grand Hotel" and "If I Had a Million" type are to be particularly recommended in the respect that they give opportunities to a big cast, thus enabling nearly every one to get a part.

This society is again holding an Amateur Film Festival on lines similar to those of the successful event of last year. This time there are two silver cups to be won as well as money prizes and there will be separate classes for clubs and individuals.

Full details will be announced at an early date. The final sessions of the Festival will take place on October 20th.

NORWICH AMATEUR FILM SOCIETY

"Unmarried Men" is the intriguing title of the film now in course of production by this society. Is this the amateur's answer to *Kadetten*? It will run to about 300 ft. Rush shots indicate that it appears to be "quite satisfactory."

Big things are expected of "The Only Way," described as a dramatic feature. But would it not be advisable to change the title, Norwich? It conjures up visions of Sidney Carton doing the far, far better thing.

The society is holding a show at the Aylsham Town Hall on April 19 on behalf of the Aylsham Literary Society. We like the idea of thus linking up amateur interests. Demonstrations of production methods, make-up and projection should do much to stimulate interest in amateur cinematography in the district.

NOTTINGHAM AMATEUR CINE SOCIETY

The Trent Cine Society has now changed its name and will henceforward be known as the Nottingham Amateur Cine Society. Mr. P. Heathcote, the cine and talkie specialist, has presented them with a cup to be called the Heathcote Challenge Cup, for the best 9.5mm. film of the year.

We hope to publish details of the club's activities in an early number of *Amateur Cine World*. All enquiries to secretary, A. E. Hammond, "Malvern," Sandfield Road, Arnold, Notts.



The Heroine

SEEALL FILM SOCIETY

Having recently invested in a Pathescope camera with a Meyer Plasmet F1.5 lens, as supplied by Mr. A. O. Roth, of Catford, Seeall feel that they should be able to produce "fairly good" interiors. We think so, too. A new lighting equipment and the services of Miss Peggy Rugging augurs well for the new production, at least on the technical side.

President C. W. Gordon has just returned from a Mediterranean cruise and has, of course, brought back a film of it. It contains some excellent shots of Egypt, Palestine and Africa and will probably be entered for one of the competitions which take place at the end of the year.

Apropos cruising, *Amateur Cine World* will shortly publish instructive hints and tips on how to take a film of a holiday cruise.

TEESIDE CINE CLUB

This club has a clear idea of the functions of an amateur cine society. It was inaugurated "for the purpose of establishing and maintaining a studio and projection room and for facilitating the exchange of films between members and also with other clubs; for the purpose of stimulating interest in amateur cinematography on Teeside by means of the production of films, the holding of lectures, public entertainments and social functions."

Teeside's studio is fitted with two rooms at the rear and the proscenium has a total floor space of 45 ft. by 16 ft. In this studio the club is at present producing a short film called "Cataclysm." Many sets have been built for this. We hope to give details of its progress in a later issue. Address all enquiries to the secretary, W. Shaw, 9, Caxton Street, Middlesbrough.

UPMINSTER AND DISTRICT CINE CIRCLE

Only a brief report is to hand from this society but it is sufficient to indicate that interest in the amateur movement is as keen as when the club was founded last January. Members hope to start an outdoor work soon; we hope fine weather will rapidly lure them out with their cameras.

Meetings are held fortnightly. Two 200 B's and a Kodak C are used for projection. Address the secretary at 16, Argyle Gardens, Upminster, Essex.



The Villain

WEST MIDDLESEX AMATEUR CINE CLUB

The near approach of summer sees this go-ahead club once again making preparations for a new production. Optimism runs high. "It is hoped it will be our greatest success yet." A story is under consideration, but whether to adopt it or not has not yet been definitely decided, it being first necessary to find out if certain technical difficulties which are likely to arise in the filming of script can be overcome.

The preparations for this production are by no means the club's only activities at the present time. Within the last few weeks they have given film shows in conjunction with the National Eye Service and the Ealing Horticultural Society, and have loaned several of their films to other societies.

It is hoped to hold a club dance in the near future; at the time of writing inquiries as to the expense and likely profit are being made by members. Some part of any profit that should be made, it has been decided, should be given to charity.

A group of members are working on a private production on 9.5mm. stock, the scenario for which is now ready. By the time these notes appear they should have commenced shooting.

Meetings are held every Tuesday at 8.15 p.m. at 105, Uxbridge Road, Ealing, W.5. All inquiries, Hugh P. B. Davies at that address.

We hope to publish notes in an early issue of the progress made by the W.M. A.C.C. on the two films now in course of preparation.


The Hero

with Mr. C. R. Stubbs' "Mainly Boats" as runner-up. Incidental music was provided by the Inland Revenue Radio and Gramophone Society with an amplifier of their own construction and it is hoped that further opportunities may occur of acting in association with that active Society. A copy of the syllabus will be sent on request. It includes a visit to the Croydon Amateur Film Club on May 1st and a demonstration of exposure meters by members on May 15th. The annual general meeting will be held on June 5th.


A production still of the Leicester Cine Club's comedy, "All's Well." Photo by R. T. Tassler.

WHITEHALL CINE SOCIETY

The Whitehall Photo-Cine Group was born out of a number of informal meetings of a few active cinematographers in the Inland Revenue Department and was open to all Civil Servants. As the membership grew the name was changed to the Whitehall Cine Society. Nine different Departments are now covered by the membership, of which nine are in the Inland Revenue alone.

This year's meetings have been well attended. In particular, mention may be made of a demonstration by C. Gater of the sound-on-film projector made by the B.T.H. Company and of visits from J. Mantle and R. M. Craigen of the Beckenham Society, who gave interesting illustrations of trick films and of a novel trick titling board. A small competition is to be held to discover the best film made by a member over Easter.

The Second Annual Exhibition of Films was held at Foyle's Gallery on 22nd and 23rd February, at which more than 2,000 feet of film made by members was shown. Of this 600 feet was on 16mm. and the remainder on 9.5mm. The pictures were in the main personal, travel, London and nature subjects.

The judges (Harold B. Abbott, T. Lindsay and J. F. Marshall, A.R.P.S.) awarded the diploma to Mr. J. Chear's "Bird Studies,"

EALING

G. Jones, of 8, Tanswell Street, London, S.E.1., informs us that he is now conducting negotiations with a view to forming another cine club in the Ealing district. Those who are interested, *verb. sap!*

HAMPSHIRE AND ISLE OF WIGHT

Readers in Portsmouth and locality who would like to share in the joys of communal movie-making are advised to get in touch with A. S. Downs, secretary of the Hampshire and Isle of Wight Amateur Cine Society at his temporary address, The Vicarage, Streatley, Berks.

We regret to learn that at present interest in cine matters in Portsmouth is but lukewarm. We know there are many movie-makers living there. Here is their opportunity to get the most out of their hobby.


The Faithful Butler

(Continued on page 39)

Our CRITICS *Review* READERS' FILMS

Good, honest criticism can be of the utmost value to the amateur cinematographer. Up till now there has been a decided lack of it, a state of affairs which AMATEUR CINE WORLD hopes to remedy (with your help). In these pages it is our intention to criticise the work of readers, fearlessly, but constructively, in the hope that not only will the authors of the films benefit but also that those who read the critiques will be able to apply the principles put forward to their own work.

To this end we have retained the services of experts whose good taste is allied to an intimate knowledge of amateur cinematography. Their criticisms will be on a high plane, but praise will be unstinted where it is deserved. A free film leader will be given for meritorious productions

A Broad Story and **A Holiday on the Norfolk Broads.** By V. H. Hayes. (Negative and Positive. Home processed).

These two films, as the titles imply, were both taken under similar conditions, but one is a comedy story-film while the other is purely a holiday record. We understand that this is only Mr. Hayes's second year in photography and in view of this he is to be congratulated on the high standard of his home processing and the consistence of his exposures.

As to the story film, it was just a picture made by a lot of happy people on holiday and consequently there is little attempt at serious acting or smooth continuity. There are, however, some amusing types and situations and humour is enhanced in some parts by exposure at half-speed which has been necessitated when working inside a small cabin cruiser.

Home Processed.

There is a tendency towards under-exposure in some of these shots, particularly is this noticeable in some parts of "Holiday on the Norfolk Broads." But in the latter film the subject is, on the whole, "seen" very well and it is a film which arouses one's interest in the place where it was taken. One or two odd pieces could be removed with advantage and here and there are evidences of an unsteady camera. We feel, however, that the general standard of the film and the fact that it was home processed, merits the award of an *Amateur Cine World* leader.

Cine-Magazine No.1. By Ivor N. Acraman.

After seeing the first twenty feet of this film one almost certainly knew that the reel would merit the award of a leader. Not that it is outstandingly brilliant, but it is certainly capable in a quiet, impressive sort of way. The main title is unpretentious, the sub-titles are terse and pithy. They are shown in a clear type of lettering, well photographed and centrally placed on the screen. If there is any criticism of these titles it is that the lettering occupies rather too much space. A little more clear area around them would add dignity to them.

Smooth Continuity.

The subjects themselves are well handled. For example, under a title "Trains" we are shown a series of shots of trains from various angles. These angles, the direction of movement of the trains and the speed of movement in each shot have a definite relation to each other in a manner which makes for smooth continuity. There is evidence of "mental design" in all the sequences.

The photography is not irreproachable, but all definitely bad material has been eliminated. Some of the seaside shots are somewhat over-exposed, but to counterbalance this the people seen are doing interesting things and there are some pictures of gulls of sheer beauty. A satisfying, workmanlike film, Mr. Acraman! We hope you will like the *Amateur Cine World* leader.

Holiday Pie. By F. G. S. Wise.

Very short, this 8mm. film, but it does succeed in conveying the holiday spirit. It consists of a number of shots of a happy family at the seaside.

There is little evidence of plot or continuity (in any case, the shortness of the film rather precludes it) but the somewhat haphazard shots typify the happy-go-lucky holiday spirit, the sort of holiday for which no detailed plans are made but in which the family enjoys itself on the beach in its own sweet way.



Roy Leftwick, male "lead" in the new Finchley Amateur Cine Society, production "Home James!"

The film has the great merit of action—leapfrog on the sands, frolics in the sea and so on, and there are one or two interesting close-ups. One sequence we liked particularly. A giant ice cream cornet that fills the screen is shown, followed by a shot of some young people eating normal-sized cornets; the giant cornet is then seen to be an advertising model.

We should think this film (which is a sort of bright moving picture family album) is highly prized as a personal memoir and it has many points of interest to those outside the family circle.

We should like to see other productions from this reader. This short film of his shows he has a keen cinematic sense, but there needs to be more attention to scenario-planning without which no film, even the most unpretentious, can entirely succeed.

FILMS SENT FOR REVIEW may be of any size or length and of any subject. They should be packed in film containers and should be addressed to The Editor, AMATEUR CINE WORLD, Link House, 4-7, Greville Street, London, E.C.1. All films will be returned to their owners within seven days. Please do not forget to enclose your name and address! Nom de plumes may be used if desired.

Plymouth—The Centre of a Hundred Tours. By R. H. Giles, I.A.C.

This is a film of varying quality with some commendable points and some irritating ones. Foremost of the latter is the splices, which caused much agitation to the operator by causing the film to jump violently in the gate of the projector. Another annoying thing was the titles. The lettering was good, the background of pleasant design, but not one of the titles was straight and central on the screen nor did two of them appear to have been exposed to the same degree. Mr. Giles can, however, console himself with the thought that hundreds of others transgress in this way. We hope they will all repent some day.

The satisfying things about the film were the photography, the continuity and the evident thought and observation displayed in the film. The photography was generally of a high standard, although the exposure

on the wide range of subjects was a little uneven. There was a real attempt at continuity which saved the film from being a merely disconnected series of sequences and bound it together into one story.

Some of the seaside pictures were most ingenious, including some amusing reverse-movement shots of diving in a bathing pool. Here and there one was troubled by a section in which the camera had been held crooked.

Perhaps the most interesting portion of the film was a sequence depicting rough seas, the launching of the lifeboat and its subsequent return and beaching and hauling to its station by a team of horses.

An *Amateur Cine World* leader has been awarded.

Snaps Here and There. By T.D.

Here is a beginner's film, the sort of film, too, that is probably of supreme interest to the family, but is rather boring to outsiders. It is the work of a man who has only just realised that his camera can take moving pictures, but has not discovered how to handle the movement effectively. We know that the author will not mind us saying this because he has done much better work since that time. But let us give some examples.

We are shown some pictures of people in the garden. First they walk to, then they walk fro, then they repeat themselves, all somewhat constrained and not knowing quite what to do. Then in another part we have an amusing little trick title (we suspect it has been put in more recently) "The Three Graces" and the ladies in question come on, with a distinct list to port. Then there is a little sketch.

It is preceded by two titles of about twenty words apiece which tell the first half of the story, then there is one shot, then there is a title to say that somebody is coming back, somebody comes back and the story is ended. In another part of the film we are shown a girl dancing, against a muddled background of garden chairs and table which obscures her actions.

Nevertheless, this film contains some interesting portraits and is no doubt of considerable value as a personal memory.

English Lakes, ETC. By T.D. (Home processed).

We hardly know what to call this film because it appears to have no main title, being split into sections, each with its own title.

The titles that *are* included in the film are quite pleasing in design, but the lighting of them is a little uneven as is exposure and processing throughout the whole film. This variation is particularly noticeable in the processing, which is more the cause of inferior results than initial faults in exposure.

In some cases the processing operations have not been carried to finality and there are parts of the film in which the stain of the reversing bath has not been fully eliminated.

The waving camera is in evidence and in one place there is a little lens flare, due to pointing the camera too directly towards the sun.

On the other hand, many of the shots are most satisfying, the angles and viewpoints have been chosen with taste and imagination, while the people in the pictures have been shown in a natural manner. There is, however, rather a dearth of close-ups, except in the picnic sequence. Altogether this film is so great an improvement on the earlier one submitted that we look forward to the author's future productions.

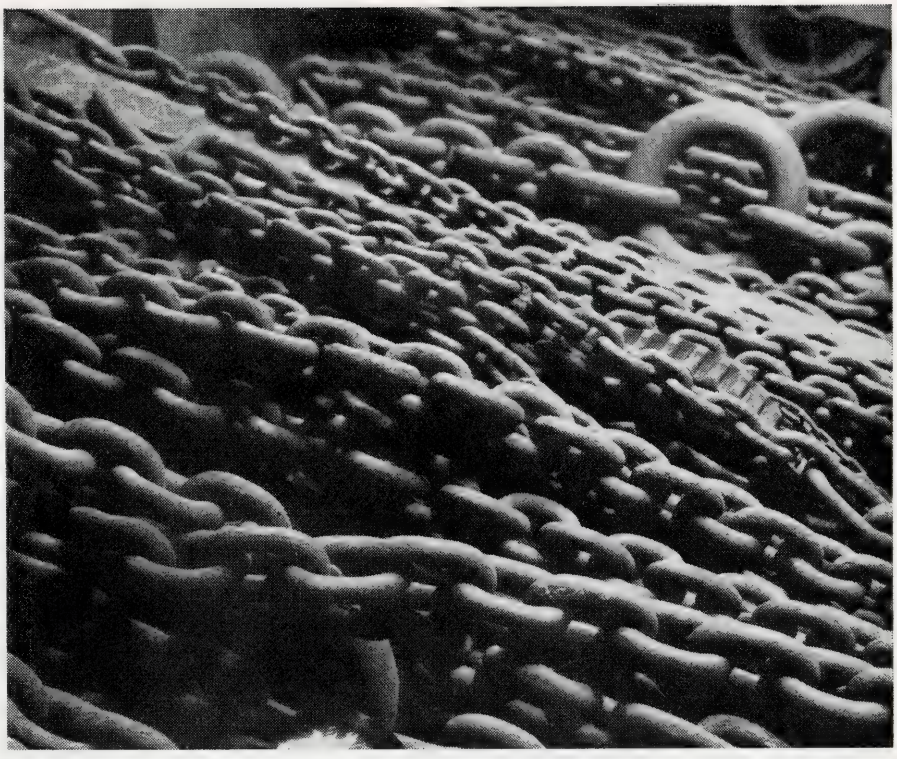


Photo *Logan.*

Here is a remarkable photographic study you can use as a background for a title indicating strength, or it can be employed in a humorous fashion. For instance, show the picture with the word "Strength" on it and follow it with a shot of your six-year old proudly displaying his tiny biceps.

(*Continued from page* 37)

WEST ESSEX FILM SOCIETY

Both the projection and the production units of this society have been busy during the past few weeks. The Thursday evening shows have now become a regular feature; recent presentations have included "Faust," "Wonderful Lie," "Moulin Rouge" and "Niebelunglied Saga" together with Chaplin shorts and amateur reels.

All shows so far have been on 9.5 stock, but the Society hope in the near future to extend their range by transferring, at least in part, to standard size. It may be added that it is part of their policy to screen some amateur work at each performance and offers of good amateur films, from any quarter, will be gratefully accepted.

The production unit scored a hit in March with their "trailer" advertising the society's aims, which by kind permission of the Gaumont British Corporation, was screened at each performance for a week in three of the largest local cinemas in Stratford, East Ham and Ilford. Some technical difficulty was experienced at first, as this was the first time the society had tackled 35mm. stock, while the necessity for running at 24 frames to the second instead of the usual 16 introduced lighting troubles which tested the ingenuity of their electricians.

Three excellent copies were at length produced, however, and all concerned, notably senior camera-man, D. Gladwell, are to be heartily congratulated. Summer production is now under discussion.

The usual social activities—rambles, debates, lectures and dramatics—have all been well sustained and a move into a new club room has enabled the society to accommodate more members. Further applications from all interested in seeing or making films are still welcomed. Write the secretary, A. L. Watson, of 9, First Avenue, Plaistow, E.13.

WIMBLEDON CINE CLUB

A very successful series of "Film Evenings" are being held by the Wimbledon Cine Club. An open invitation is extended to all interested; particulars from the Hon. Secretary. "Blind Adventures," directed by H. C. Bealby, is now completed and will shortly be shown. We hope to give details of it shortly. Meanwhile scenarios are being considered for future productions.

The season is now coming to an end and the Club has received congratulations from several quarters with regard to the programme; meetings having been held once a week in addition to filming, which takes place on an average of twice during the week. Meetings during the summer months take place on the last Friday in each month and there are also outings to places of interest.

Members are looking forward to a further visit from Adrian Brunel, the President of the Club, as he created great enthusiasm when he last addressed a meeting at the Studio.

Hon. Secretary, C. W. Watkins, 79, Mostyn Road, S.W.19. Studio: 79, Worple Road, Wimbledon.

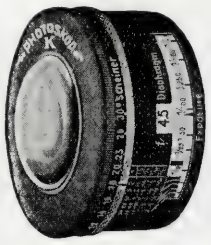
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Jean Straker discusses the

TECHNICAL FEATURES *of the* MAY RELEASES

THE amateur in all fields looks upon the professional as a master exponent in his sphere; in sport, and in most arts and crafts, the view is justified. The aspiring cricketer can learn style and principles of the game from a player of Jardine's calibre. But the amateur cinematographer is not so fortunate. Whereas he can learn a lot from a number of professionals, there is little doubt he can teach as much to as many.

When, then, I say that such a film is worth seeing, it should be viewed with reserve and not taken as a lesson to be rigorously obeyed. Remember I am recommending a film not as an entertainment and neither as a cinematographic ideal, but because I believe some incidents in it will help amateurs a little further in the better use of their hobby.

* * *

Now we can turn to the films of May: the month starts with the release of *The Invisible Man* on the 7th. It is one of the best trick films I have seen for some while and is well worth a visit from all interested in "illusion" photography.

Artistically the picture is worth nil, but it shows how studio mechanics can be used to produce an interesting and extremely novel result. In general, double and Dunning process photography has been used for the weird trick effects—the shirt dancing round the room, the cycle in the street and the invisible head.

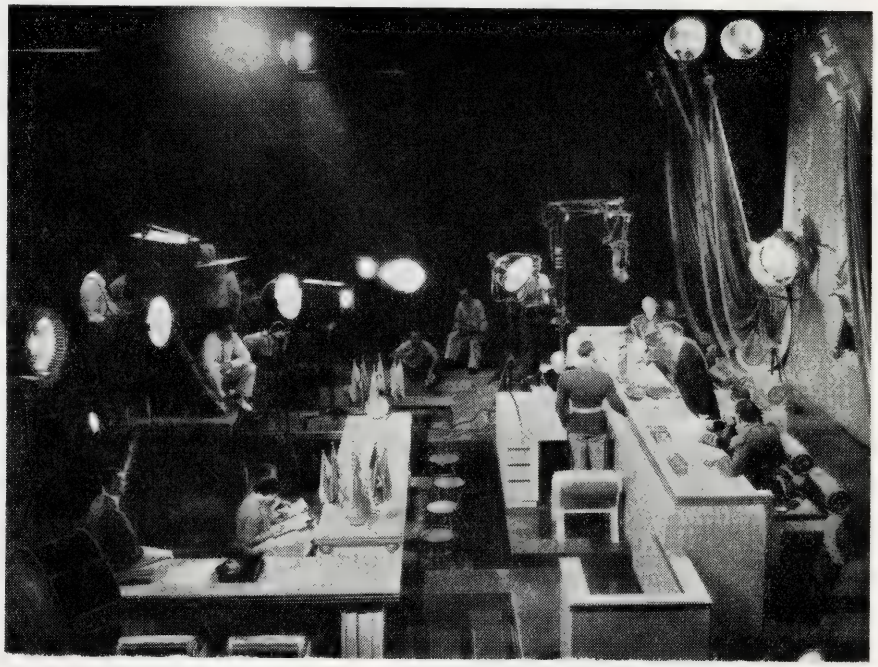
But the main value lies in the creation of the "presence" by means of sound. The man is invisible, but his voice is heard, while his speech has been so cleverly constructed that the audience are able to picture his movements from it.

The editing is very ordinary. James Whale delights in short sequences of film; his technique is short, crisp and unpolished, so subtlety is entirely absent. H. G. Wells' story has not made a contribution to film art, although it is of screen interest.

* * *

Compare this film with *Cradle Song*, which is released the same week. Maybe you will get the chance of seeing both pictures in one programme. Here you will find a direct contrast. The direction, by Michell Leisen, is subtle. He has used "tonal" montage to help his story—scenes have been cut in here and there to suggest the mood of the characters. Note the use of the garden sets and of the industry during the building of the railway station to denote the opening of Theresa's eyes to the activity of the world outside her convent.

And note, too, the taking of the nuns in semi-darkness, at the farewell, through the



"Duck Soup" in the making. This film, featuring the Four Marx Brothers (of whom Groucho is seen on the set) is generally released this month.

TELEVISION

AMATEUR CINE WORLD starts publication of important new series next month.

THE appearance of an article on Television in a paper dealing with amateur cinematography will perhaps occasion a certain amount of comment. The two subjects, however, are not as far apart as one would at first suppose ; in fact, they are very much akin.

The cinema was made possible by the fact that the retina of the eye retains an image for a fraction of a second after the picture has gone and the next picture is superimposed so quickly that the first movement still lingers in the retina while the second becomes apparent. It is this persistence of vision that has also made television possible.

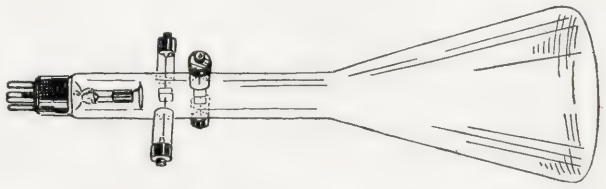
The electric eye of the television transmitter scans the picture in a series of strips or lines beginning at the bottom right and ending at the top left. The receiver builds up the picture in the same way by a spot of light travelling over a screen. If it were not for the power of the eye to retain the image we should see a series of strips of light unrecognisable even as portions of the picture. So much for the first point of similarity.

All the "high definition" television systems on which work is being done at present—including those methods adopted by Baird, H.M.V. and Cossor—make use of cine film instead of direct vision as it is obviously much easier to control lighting and other conditions.

It therefore appears highly probable that before very long it will be possible to tune in to a sound film of the day's news. Demonstrations have been given of films transmitted by a television process which have been received and viewed on screens giving results equal to normal 16mm. projection.

In 1931 H.M.V. demonstrated television over land lines, using a film showing traffic at the Marble Arch, London, the Trooping of the Colour and other scenes packed with detail. It was shown on a 3-ft. screen to an audience of 40 people. Since then television of similar quality by wireless has come almost within reach.

In view of this connection between cine work and television *Amateur Cine World* has decided to publish a series of articles by acknowledged experts on the subject and propose to give in the next issues, details of how reasonably priced receivers may be constructed.



Cathode ray tube used in the latest television receivers. The picture appears on the flat end of the bulb.

Films to See This Month

railings to suggest confinement away from worldly light and on the other side of the barrier the brilliance of Theresa's freedom in the outer world. Much can be learnt of treatment in sympathy with subject from *Cradle Song*. See it by all means.

* * *

Amateurs strong in comedy have both the Marx Brothers and Laurel and Hardy to educate them this month. The films are *Duck Soup* and *Fraternally Yours* and are both characteristic of the work of their respective stars. The cutting in a Marx Brothers picture is a great accessory to the humour, which is snappy and spontaneous and requires quick cutting in concord.

The humour of Laurel and Hardy, on the other hand, is slow in coming to a head and at times laboured. The editing, then, is of necessity unimaginative and largely resolves to getting the sequences in their correct order. Nothing more.

* * *

Dancing Lady, The Cat and the Fiddle and *Going Hollywood* are three M.G.M. musicals to be released during May. They are all "bigger, better, greater than anything ever before."

Going Hollywood is the most interesting from our point of view in that it gives a little inside "dope" on Hollywood studios. As to whether the incidents are fact or fiction we can use our judgment, but it is instructive to note how much attention is apparently paid to the acting during the making of a film, while little or no consideration is paid to photography, camera angles and lighting! Is this Hollywood's method of diverting our attention from the real essentials of film art? I wonder . . .

Still, musicals are always good to see. They give the amateur scope for dreaming about what he might do if he had the time, money, facilities—and no ideas! For the amateur can get more thought into an empty room with two players than in the most spectacular musical.

However, the photography in films of this kind is always very advanced in both camera angles and brilliance. The camera angles, agreed, are generally purposeless, but they often suggest uses to which they can be put.

Now there are some forty other films scheduled for release this month, each with some particular merit that makes it worth seeing, but as it is obviously impossible for me to chronicle everything that is put out to entertain the great British public, you must forgive me if I have not mentioned the film starring your favourite or dealing with something you especially like.

I think, though, I have mentioned the most instructive films, although an intelligent man or woman can learn something from *every* film he or she sees.

* * *

A rapid survey of the best of the other films may help. To study direction see: *Little Women, Only Yesterday, Ann Vickers.* For dialogue see: *From Headquarters, This Acting Business, House on 56th Street.* Suspense values: *Mrs. Dane's Defence, White Woman, Carnival Lady.* For humour add *Horse Play* to the films mentioned above. For photography: *Captain Jerico, White Woman* and *Dick Turpin.*

Note: The creation of atmosphere in *White Woman*; the editing in *From Headquarters*; the substitution of a dummy for the body during the high dive in *Carnival Lady*; poor continuity in *Chelsea Life*; the horse scenes in *Dick Turpin.*

EUROPE'S STRANGEST HOTEL

An entirely new note in hotel architecture is struck by the design of the Duca D'Aosta Hotel at Sestrieres, in the Italian Alps—a photograph of which, looking towards the top of the building, appears on page 10.

In appearance it resembles a huge lighthouse. The tower has fifteen storeys, each of which contains approximately fifteen bedrooms arranged round its circumference. There are two lifts and no stairs. Stairs are replaced by a continuous spiral ramp from top to bottom. Each bedroom is fairly small but very compact and arranged somewhat on the lines of a ship's cabin. The public rooms occupy the two ground floors which are built out in the form of a flange round the main tower.

Here are OPPORTUNITIES for keen Movie Makers

NEWS

OF I.A.C. CINÉ "FELLOWSHIPS" *from the* INSTITUTE OF AMATEUR CINEMATOGRAPHERS

NEWS FROM NEWPORT (MON.)

Organiser No. 8 of our I.A.C. Cine "Fellowships" is a worker. Feb. 25th first meeting of the I.A.C. Cine "Fellowships" at Newport, Mon. "White Hell of Pitz Palu" (Pathescope) shown. Organiser Miss Tenot, I.A.C., also showed her own Local News Reel—highly amusing—authenticity doubtful, everyone impressed, amused and appreciative. Sat., March 17th, gave a projection at friend's house—well attended. Everyone delighted with show.

Monday, March 19th. Another evening show at another friend's house. An I.A.C. Associate Dealer was present and lent his own and library films—everyone highly appreciative. A minister also present, loaned his "Tour of Cornwall." In these latter films, we are told, no tripod was used and the result was "extraordinarily steady and smoothly running."

April Rambles will be organised around Newport. Dates later. Anyone interested write Miss M. Tenot, I.A.C., 50, Morden Road. We repeat, what a worker!

A SUGGESTION FROM KENT.

Mr. H. G. Reese Jones, I.A.C., writes explaining that holidays etc. prevent him from joining in the bigger rallies of the year and asks if monthly rallies could not be arranged with the idea of obtaining a film of rural England, a different venue being chosen each month (more about this later, Ed.) He also suggests that as we have arranged facilities for "shooting" the Air Pageant, what about the Wimbledon Tennis? We're only human, Mr. Reese Jones . . . still, it's an idea!

Another member has written from Portsmouth: "How about concession for the F.A. Cup Final?" Well "Pompey," you know how things are . . . still, it's an idea.

I.A.C. Cine "Fellowships"

The inaugural meeting of the Kingston I.A.C. Cine "Fellowships" on the evening of Wednesday, March 7th, was held in the studio of Messrs. Durbins, 24, Market Place, Kingston.

The studio was filled to capacity and there was an excellent display of films provided exclusively by the Institute, including the prize-winning films from the I.A.C. International Contest and two American prize-winning films. All of these created considerable interest amongst the audience.

Mr. Harrington Moore, I.A.C., who organized the meeting, gave a short talk on the functions of the "Fellowships" in conjunction with the I.A.C. and also a lecture on "The Beginner in Cinematography," during which he explained the relative virtues of the three different sizes of film and the cost involved.

A vote of thanks was passed to the I.A.C. for providing the excellent programme and also to Messrs. Durbins for providing light refreshments during the evening and the loan of the studio.

Mr. Harrington Moore, I.A.C., announced that the first "Fellowships" outing of the season will take place on March 25th and that the participants will meet in Kingston Market Place at 10.30 for 11.0 and will then proceed to a location at Wisley.

It will be possible to obtain film stock on the morning of the outing.

From the number of entries received for the first outing it appears that there will be approximately twelve to sixteen car-loads of I.A.C. members.

Overseas Section

A few of the enthusiastic I.A.C. Cine "Fellowships' leaders abroad :—

Egypt : Major Stanley Lemin, Suez Canal Police, Port Said.
Kenya Colony : Lt.-Com. T. A. Burnett, R.N., P.O. Box 114, Kisumu.
Spain : Fernando Canete, Esc., Paseo del Prado, 40, Madrid.
Gold Coast : Major J. C. Heygate, 2nd Br. Gold Coast Regt., Tamale, Northern Territories.
Canada : Leslie P. Thatcher, Esq., 216, Close Avenue, Toronto, Ontario.
New Zealand : Max R. Fry, Esq., P.O. Box 136, Gisborne.
S. America : Ernest Dalton, Esq., X-Ray Dept., Public Hospital, Georgetown, British Guiana.
S. Africa : Ian M. Edwards, Esq., B.Sc., Telephone Exchange, Durban.
South America : V. A. Errington, Esq., c/o The Anglo-South American Bank Ltd., Cartagena, Colombia.
W. Africa : R. P. Errington, Esq., Treasury, Lagos, Nigeria.
Australia : P. C. Ford, Esq., 55, Nimo St., Essendon, W.5. Melbourne.
Asia : Capt. J. D. F. Fisher, I.A.S.C., 103, Pretoria Road, Quetta, Baluchistan.
India : Norman Hackney, Esq., 3, Birdwood Road, Lahore.
Federated Malay States : A. C. Jameson, Esq., Dindings Coconut Estate, Bruas Park.



Still from the Hungarian film, "The Cataclysm," which aroused a good deal of interest in the last Paris contest. Scenario by Richard Deutsch, camera and direction by Andrew Lenard.

THE Secretary has been able to get in touch with a certain number of Registered Associate Dealers, all of whom at once volunteered to do everything in their power to make Cine "Fellowships" a real value to the amateur in cinematography. Below is a short list of towns in which members may rely upon receiving a hearty welcome from the Associate Dealers whose names and addresses are given. Similar lists will be published from time to time for reference.

Any one of these 'live' Associate Dealers will willingly put you in touch with amateurs in his district should you wish to know anything about local conditions or, should you be visiting the neighbourhood, to tell you where the best pictures are to be had and so on.

Just a word about the Registered Associate Dealer. He is a real 'live' cine enthusiast and however busy he may be you will find that once he recognises in you a keen cinematographer and observes your I.A.C. badge, he will always be able to find time in which to help you in your movie making. All the Associate Dealers in this list, and the lists that follow, *are* enthusiasts, that is to say, they are good fellows and know their job.

And now a word about *your* part in the Cine "Fellowships." If you have not yet sent in your name, the *first* thing is to do so. But if you *are* a member, then in your own interests and in the interests of all other members, you ought to get as many of your friends and acquaintances as possible to join the I.A.C., i.e., 'A Member per Member.' If every existing member would introduce one new member, the I.A.C. would become *more* important and *possess* MORE real power.

And here are the names and addresses of some of the Registered Associate Dealers who will do anything they can to help members of Cine "Fellowships"—motto, show your badge.

Birmingham	**Cine Service,** Warwick Chambers, Corporation St.
Bolton	**S. Haywood, Esq.,** 13, Mealhouse Lane.
Brighton	**Stead & Co., Ltd.,** 18 & 19, Duke Street.
Bristol	**H. Salanson & Co., Ltd.,** 20 High Street.
Bromley, Kent	**The Amateur Cine Service,** 50a, Widmore Road.
Bromley, Kent	**Arnold Bennett, Esq.,** 2, Aberdeen Buildings, High Street.
Cardiff	**H. Salanson & Co., Ltd.,** 119, Queen Street.
Cheltenham	**Will R. Rose, Ltd.**
Chester	**Will R. Rose, Ltd.**
Derby	**Hoare & Son,** The Spot.
Hove	**Donald Foster, Esq., M.P.S.,** 50, Goldstone Villas.
Liverpool	**J. Lizars, Esq.,** 71, Bold Street.
London, E.C.	**City Sale & Exchange, Ltd.,** 94, Fleet Street, E.C.4.; 54, Lime Street, E.C.3.; 84, Aldersgate Street, E.C.1.; 59, Cheapside, E.C.2.
London, W.	**Westminster Photographic Exchange, Ltd.,** 119, Victoria Street, S.W.1. **Wallace Heaton, Ltd.,** 119, New Bond Street, W.1.; 47, Berkeley Street, W.1. **Westminster Photographic Exchange Ltd.,** Camera House, 111, Oxford Street, W.1. 62, Piccadilly, W.1.
London, W.C.	**Westminster Photographic Exchange, Ltd.,** 24, Charing Cross Road, W.C.2
Nottingham	**P. Heathcote, Esq.** 302, Radford Road.

Oxford	**Will R. Rose, Ltd.**
Sheffield	**Sheffield Photo Co., Ltd.,** 20, High Street.
Stockport	**Hidderley Radio Sales,** 48, St. Petersgate.
Teddington	**D. J. Aland, Esq.,** Cine Photo House, 6, Park Rd.
	WALES
Swansea	**J. T. Davies (Chemists) Ltd.,** 8, Temple Street.
	SCOTLAND
Aberdeen	**J. Lizars, Esq.,** 171, Union Street.
Dundee	**John D. Brown,** 28, Castle Street.
Edinburgh	**J. Lizars, Esq.,** 6, Shandwick Place.
Glasgow	**J. Lizars, Esq.,** 101, Buchanan Street; 381, Sauchiehall Street.
Greenock	**J. Lizars, Esq.,** 14, West Blackhall Street.
Motherwell	**J. Lizars, Esq.,** 12, Muir Street.
Paisley	**J. Lizars, Esq.,** 27, High Street.
	IRELAND
Belfast	**J. Lizars, Esq.,** 8, Wellington Place.

DERBY DETAILS.

Exhibitions of amateur films were held at the Victoria Hall, Derby, with the object of stimulating interest in amateur cinematography.

Winning films in international amateur competition were shown. The programme included a travel film describing an air visit to Egypt and taken by Miss Ruth Stuart. This film, besides winning the international competition of the Institute of Amateur Cinematographers, was awarded the gold medal of the American Society of Cinematographers and a premier award in the Paris Third International contest. Other films were also shown.

The afternoon exhibition was opened by the Mayor of Derby Alderman H. Slaney, and explanatory remarks were made by Alderman W. H. Hoare. The arrangements were made by the Institute of Amateur Cinematographers in conjunction with Messrs. Hoare and Sons, Derby.

KINGSTON-ON-THAMES.

Mr. Harrington-Moore, I.A.C., Cine "Fellowships" Group Leader, leads rambles every Sunday from the Kingston Market Place, 10.30 a.m. for 11 a.m.

Thank You

Will Cine "Fellowships" leaders please send in full reports by the 15th of each month. This is *your* page—a clearing house for all your ideas and activities in I.A.C. Cine "Fellowships" and all things incidental to Amateur Cinematography in general.

STOP PRESS.

(I.A.C. CINE "FELLOWSHIPS" RAMBLES IN SURREY)

As we go to press further particulars are available concerning the suggested I.A.C. Rambles which Mr. C. W. Watkins, I.A.C., has kindly consented to lead. Here they are:

Sunday, 17th June, meet at Dorking North Station at 10.30 a.m. Train from Waterloo 9.40 (return fare 3/-) from London Bridge 9.33 a.m.
From Wimbledon (2/-) 9.55 a.m. Bathing (1/-) and tea at Leatherhead. Bring your lunch.
Sunday, 20th May. Meet at Dorking North Station at 10.30, trains as above. Ramble to Leith Hill, Holmbury Hill, Pitch Hill. Bring lunch, tea at Abinger Hammer.

Make your application to-day to: The Hon. General Secretary, I.A.C., Burley House, 5-11, Theobald's Road, W.C.1.

Remarkable New HOME RECORDER

Sound on Film without Processing

AMATEUR cinematographers who are interested in home talkies know the difficulty of accommodating both the picture and the sound track on a sub-standard film. Even with 35mm. film as used in professional talkies there is a loss of quality in the sound.

Interesting possibilities for the amateur are opened up by a new method of sound recording which has been introduced on the Continent. It has been developed for sound alone, for example in long playing gramophones, but it obviously lends itself to home talkies. The sound is recorded on 16mm. film, and an important feature of the method is that the recording, although on film, is not photographic but mechanical. As the film is not photographic, it is cheap to produce, easy to handle, and does not involve the cost and delay of processing.

The method, in fact, combines something of both the sound-on-film and sound-on-disc methods. A cutting needle actuated by the sound signals from the microphone, cuts a sound track right through the film, which is opaque. This makes two copies of the record. Either half is used for replaying, the cut edge passing in front of a light source and so controlling the light falling on a photo-electric cell exactly in sympathy with the original signals.

The apparatus does not appear to have reached this country yet, but the results are said to be superior to those from sound-on-disc systems, especially in the reproduction of high notes and the elimination of surface and other background noises. The new system is also said to be well suited to home recorders for amateur use. For talkie purposes, two films would be necessary, one for the picture and one for the sound. The results, however, should justify the extra apparatus required, and there is no serious difficulty about synchronising.

It is likely in time that an opaque edge could be superimposed on the actual film and by cutting this when the picture is taken you will thus have sound-on-film.

Most people are apt to regard cinematography as of very recent growth, yet more than 30 years ago Mr. Mottershaw, of the Sheffield Photo Co., filmed the visit of King Edward to Sheffield.

Within much more recent times the Prince of Wales was shown this film by Mr. Harry Mottershaw, the present owner of the Sheffield Photo Co., whose father took the film.

Advice and assistance born of 30 years experience is at the disposal of all readers who apply to this firm.

NEXT MONTH

a host of attractive features including

Production Points for Amateurs from FILMS I HAVE MADE

By MARY FIELD

the famous producer.

New TALKIE *Projector*

(*Continued from page* 12)

is therefore used—a material saving in cost.

Loading the machine is simple. Indeed, its operation and maintenance are matters of the utmost ease and simplicity even for those who are not mechanically minded. A single sprocket is used, the film being fed down one side of it and up the other. The film is loaded into position in very much the same way as it is on silent projectors except that it passes over an impedance roller, which is directly coupled to the flywheel previously mentioned. This is placed immediately above the lamp, the light from which is focussed by means of a small lens on to the film.

The variations of the sound-track are reflected in a small mirror placed at an angle directly above the focussing lens. The light is passed by this means to the photo electric cell which is housed in the amplifier unit. A two-stage all-mains amplifier is used and is capable of volume enough to fill a large hall. The volume, by the way, can be adjusted through an ingenious arrangement whereby part of the light reaching the photo-cell is cut off.

The machine weighs only 35lbs. and is easily transportable. The outfit is boxed in a convenient carrying case, whilst the moving coil speaker is contained in a separate case.

The projector is not yet on sale, but will be put on the market in the autumn.

TITLING EFFECTS

(*Continued from page* 16)

strap on top of the camera, is only half-an-inch wide, and placed on one side of the strap. The distance of the glass from the camera is of course determined by the close-up lens used. The apparatus can easily be slid backwards or forwards until the right position for the glass is obtained.

The desired title is painted on the glass with a water-colour brush and white or black enamel—depending on whether the background is dark or light. Allow the title to dry when any irregularities of the lettering may be removed by a little judicious scraping with a penknife. Place the glass in the slotted block, adjust the clip, and the title is ready for exposure against any required background.

This device is not confined to titling; many clever effects can be obtained with it. For instance, a cut-out photograph of an aeroplane in flight was pasted on the glass, and exposed from a high tower in a pan shot of the scenery below, giving an excellent illusion of a 'plane in flight.

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250 notched Pathe supers, each ..	10s. 0d.
60ft. films, each	2s. 6d. and 3s. 6d.
30 ft. films, ...	each 1s. 0d.
Fox 9.5 mm. News Reels, each ..	22s. 6d.
Fox 16 mm. News Reels, each ..	35s. 0d.
Victor 400 watt Projector	£26 10 0
Ensign 250 watt £50 Projector ..	£20 0 0
G-B S.o.f. Talkie, cost £135 ..	£97 10 0
Paillard-Bolex Model D	£19 19 0
Kodascope Black C. Projector ..	£7 7 0
Zeiss High Intensity Projector ..	£15 0 0
Bell Howell Filmo 75, F3.5	£11 17 6
Victor F3.5 3-speed Camera ..	£12 10 0
Keystone F3.5 Cine-Camera ..	£3 18 6
Siemens-Halske F2.8 Camera ..	£21 10 0
Cine-Kodak F3.5 Camera	£7 7 0
Ensign F2.6 Autokinecam	£9 15 0
Agfa Movex 30, four lenses ..	£36 0 0
Pathescope Home Movie	£3 15 0
Coronet 9.5 mm. Projector ..	£1 7 6
Coronet F3.9 Cine-Camera ..	£1 17 6

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EVERYTHING FOR MOVIES

Films from 1/-, 9-mm., 16-mm., 28-mm. and 35-mm. Films for hire in London area. Cameras and Projectors from 20/-.

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ILLUSTRASCREEN.—We now offer brilliant screens with an embossed bead effect surface, giving excellent side view and made on the Illustrascreen principle, with rollers and battens to which the fabric is securely sandwiched, framed sides with an ingenious stretching device, assuring unsurpassable picture both in brilliance and definition, rigid yet portable, easily dismantled after the show; 30 x 40 in., 21/-; 30 x 48 in., 25/-; 48 x 60 in., 40/-; 48 x 66 in., 45/-; 72 x 96 in., 99/-; any size made to order.

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"ILLUSTRALIGHT" sets for Pathe Baby (9mm.) Projection will positively enable a Six Feet Picture to be shown with ease and without damage to "still" titles, there being **NO EXTRA HEAT IN SPITE OF THE AMAZING BRILLIANCE SECURED.** This system uses a lamp of a new type and highly efficient reflecting device, a new type condenser and the whole in a lantern of the same diameter as the original but one inch longer, interchangeable with the standard Pathe Lantern—fitting takes but a few seconds. This set is supplied in three models, **TYPE A** for use with 12 volt Accumulators, 40/-. **TYPE B** for use with A.C., 60/-, and **TYPE C** being the **UNIVERSAL MODEL**, enabling displays to be given on any voltage, A.C. or D.C., 65/-.

90/- **Portable Standard Projector.** Ideal school model. Everything ready for showing.

If in London your inspection of our immense stock is invited; free parking facilities.

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Latest LIBRARY *Films*

Episodes of intense dramatic power enacted against backgrounds of sheer lyric beauty give *The White Hell of Pitz Palu*, one of the most recent additions to the *Ensign* Library, the status of a film classic. Nature in all her splendour and violence is the featured player.

Technically, pictorially and from the acting standpoint the film reaches a very high level, camerawork being astonishingly vivid. The story concerns Hans Brandt and Marie Majoni (played by Leni Reifenstahl) who meet Dr. John Krafft who seeks to meet again his wife who was killed on Pitz Palu. The mad, pathetic yearning has become an obsession with him.

The three set out to climb the mountain, but the memory of his wife is now replaced in Krafft's crazy mind by the very real presence of Marie. Hans crushes his leg; the trio is imprisoned on a ledge of rock by an avalanche. The injured man is in danger of freezing to death, but Krafft takes off his last wrap, puts it round him and then slips over the ledge to death and his lost wife.

Thus baldly stated the story may seem to be but a variant of the Hollywood formula but not for a moment does it fail to grip. The acting is compelling, the photography of a brilliance that is at times thrilling. The film is on eight reels and runs for 1½ hours.

* * *

The Laurel and Hardy comedy, *Do Detectives Think?* (two reels) is the *Kodak* Cine Library's latest offering for your entertainment. These comedians' particular brand of slapstick relies on action and not verbal felicity for its effect, so that this reduction from the talking film loses very little in the transition to silence.

There is the usual laughter-compelling business with the bowler hats which have a habit of settling on the wrong heads and incidentally, on tombstones, for the feckless pair find it necessary to prowl round a graveyard at midnight. They get their man in the end, in spite of their efforts to keep out of his way, but not before they have smashed china, blacked their eyes, handcuffed themselves. This is one of the most amusing comedies on sub-standard stock we have yet seen.

* * *

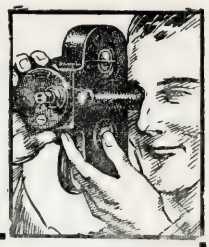
The first *Pathescope Super Gazette*, issued a few days ago, contains a very varied selection of items, some of which may be said to have a permanent interest as "documentaries." For instance, there are shots of the funeral of the King of the Belgians, preceded by pictorial reminiscences of events of his reign.

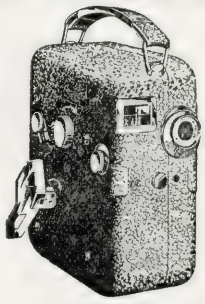
Sport is particularly well represented: Eton College boys in their annual steeplechase; the Boat Race from start to finish; the Grand National (the annual "scoop" for which the Pathe Gazette is famous and now for the first time to be seen in your own home) and the Rugby match between England and Scotland for the Calcutta Cup.

Views of the remarkable vertical lift bridge over the River Tees, recently opened by the Duke of York (also included) provide an impressive panorama of the surrounding country.

AMAZING HOME CINE OFFERS!

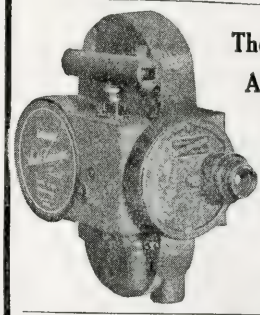
From Britain's Oldest & Best Cine House!





PATHESCOPE 'B' MOTOCAMERA
A most efficient little cine camera. Motor driven, with f/3.5 lens **£6 6.**
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PATHE 'LUXE'
with f/3.5 anastigmat **£10 10.**
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The New 'ENSIGN' AUTOKINECAM
The "perfect" 16mm. cine camera with half speed, normal and slow motion. With f/3.5 Dallmeyer lens and leather case. Note the price—only **13 gns.**
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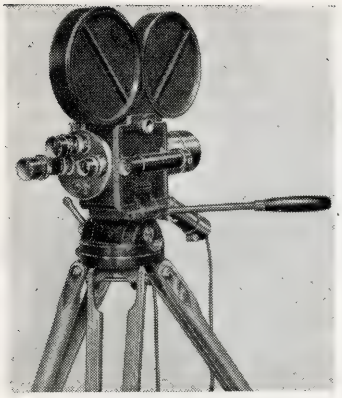
CINE BARGAINS!

Motocamera de luxe, f/2.5 Hermagis lens, Tele-attachment. Cost 18 gns. As new, £13
De Luxe Motocamera, f/3.5 lens. Good condition £7 2 6
Model "B" Pathescope Motocamera, f/3.5 lens £4 4 0
200 "B" Pathescope Projector, 250 watt lamp, De Luxe case. Cost £16 10. Just as new £12 0 0
Pathe Home Movie Projector, latest type, super attachment, type C motor, dual resistance £7 10 0
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Pathe Film Notcher 3 6
Pathe Amplifier 3 0
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Pathe Developing Drying Outfit, £1 10 0
Pathe Automatic Super Reel Rewind 7 6
Small Self Recta Screen 12 6
Pathe Super Reels 8/-, 12/6 and 15/-. 30ft. films, 1/9; 60ft. films, 3/-
Lodex Lamphouse and transformer for "Home Movie" Projector. New £2 2 0
Willo Meter (cost £2 2s.) .. £1 1 0
Pathe Bookform Super Reel Storage Cabinet 4 6
Ensign 16mm. Alpha Projector, 100 watt, complete, resistance, case, as new £8 12 6
Ensign Silent Sixteen, 180 watt, 16mm. projector, resistance, case .. £13 13 0
Model "A" Kodascope, 200 watt, resistance, case £16 0 0
Cinophot Cine Exposure Meter. Cost 33/- 18 0

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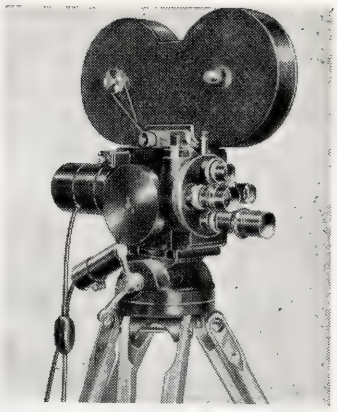
The new single system sound camera

FIRST BRITISH

16mm.

SOUND CAMERA

New Marshall 16mm. Camera



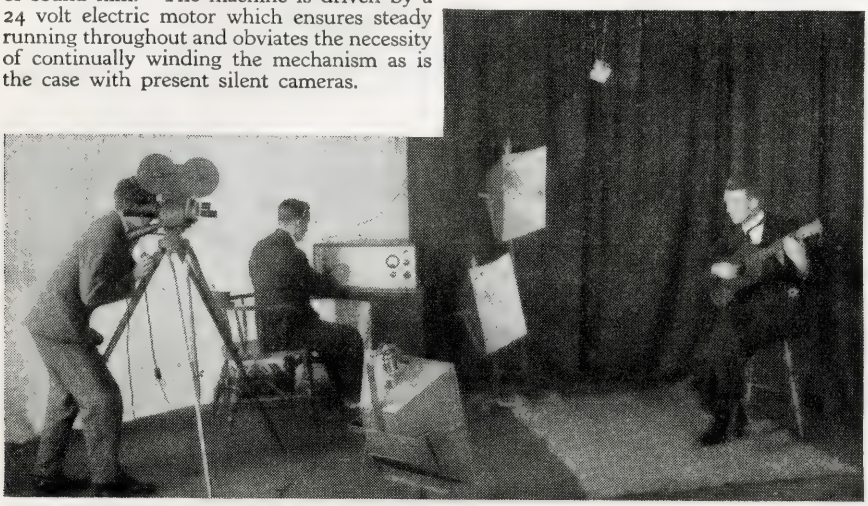
This camera is for both field and studio use

WHAT is claimed to be the first 16mm. sound on film camera to be manufactured in this country has just been put on to the market by N. Marshall of Radford, Nottingham, maker of the equipment.

The camera is of good design and will record both sound and picture simultaneously on 16mm. sound film. It is fitted with a glow lamp record tube, and will carry spool boxes, which are light-tight, to hold 400 feet of sound film. The machine is driven by a 24 volt electric motor which ensures steady running throughout and obviates the necessity of continually winding the mechanism as is the case with present silent cameras.

The film used in the Marshall camera is the specially perforated 16mm. stock which we understand can be obtained from either Messrs. Kodak or Gevært Ltd. Presumably the processing of the film is done by these two firms for, as the recording is on the variable density system, it is rather difficult to print owing to the fact that the sound and picture have to be printed simultaneously.

An accessory to the camera is the special recording amplifier. It has five stages, and is extremely compact, measuring only 20in. x 11in. x 10in. It is fitted with sockets for the attachment of the microphone, monitoring headphones, and, if necessary, a gramophone pick-up. The power supply for the camera, motor, microphone and recording lamp has its source in two twelve volt car storage batteries which supply the necessary current for the motor, valve filaments; a small motor generator supplies the high tension current to the valves and recording lamp.



The Marshall sound camera in use

A four lens turret is included in the working mechanism and the standard model is fitted with an f/1.5. lens. Easily fixed matched view-finders are also supplied. To simplify the cameraman's task a direct focussing device is fitted and to ensure silence in running special gears are used in the driving motor to which reference has already been made.

So far as the actual working mechanism is concerned a very reliable intermittent movement is fitted which will enable film to be run through the gate at all speeds up to 240 frames per second.

The makers claim that this camera represents the greatest advance yet made in sub-standard design, enabling, as it does, 16mm. films to be produced which compare with standard films both in quality of picture and sound.

The camera, complete with tripod and one f/1.5 lens sells at £350 whilst the amplifier, microphone generator, cables, etc., retails at another £150. Although the machine is definitely of an experimental nature, no doubt good use will be made of it for scholastic use, the production of travel films, etc., but it is, of course, beyond the means of the average amateur.

RUSSIAN FILMS

Founded last November as a section of the Workers' Theatre Movement, this society has grown rapidly from a group of three to a membership of over 60. The society's first venture was to secure the sub-standard rights of Eisenstein's "Potemkin" and "General Line," which they then put on to 16mm. stock. Both these famous films turned out to be very popular, already well over 60 performances of them having been given to various organisations ("Potemkin" was shown *six* times to the London University Film Society) their own 300 watt projectors being used.

Law From a New Angle

Their next development was the formation of a production unit, which has already produced two short films—a "News-reel" of events in 1933, edited from different members' shots and a documentary of the recent Hunger March of the Unemployed from Scotland, etc., to London.

At the present moment members are in the midst of shooting a two-reel photoplay on the law and justice from a new angle entitled "The Staff of Life." It is hoped to complete early in the summer. Also in view are some experiments with a cartoon film.

Kino are glad to welcome as new members all those cine enthusiasts whose taste extends beyond *mere* entertainment to subjects of social and human importance *also*. Write to the secretary at 33, Ormond Yard, London, W.C.1.

The two Soviet films (mentioned above) are still available for hire on a few dates.

Mr. V. Butler, of 39, Stratford Road, Plaistow, London, E.13 wishes to get in touch with readers having 35mm. silent professional films for exchange.

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Cine Exposure Table for MAY

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains; quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns.			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes.)		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4	5	5.6	5.6	7	8	7	9	10	8	10	11	10	12.5	14	11	14	16
Weak sunlight or bright diffused	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	10	12.5	14
Diffused or slightly cloudy ..	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10	8	10	11
Dull	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Gloomy, or very dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan. Reversal (16mm. and 8mm.)
Pathe R.O.F. and Negative
Selo Pan. Negative

Group B
Agfa Ortho Reversal
Agfa Pan. Reversal
Agfa Pan. Negative
Gevaert Pan. Reversal
Pathe P.S.P.

Group C
Agfa Novopan Reversal
Kodak Supersensitive Pan. Reversal
Selo Supersensitive Pan. Negative

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/4.5

The table is compiled for exposures between the hours of 10 a.m. and 3 p.m. (G.M.T.); from 8 to 10 a.m., and from 3 to 5 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

An amateur cine club has just been formed at Perth. 9.5mm. stock only will be used. Movie makers interested should get in touch with George Menzies, Jr., of 13, Keir Street, Bridgend, Perth.

SHUTTER FLICKER

(*Continued from page* 29)

When it next closes, however, see whether the claw has yet returned to the first position. If so, it is a "two blade" shutter. If, however, the claw has not returned to the first position until the next following cut-off is reached, then it will be a "three blade" shutter. More than three blades are not found, as if the light is cut off 48 times per second (*i.e.*, three for each sixteenth of a second) this is sufficient to eliminate flicker successfully.

If one is experiencing some flicker from a projector the most important thing is to give it a fair chance in a properly darkened room, though a more detailed consideration of this can, perhaps, be left to another time. There are, however, two other means of overcoming the difficulty apart from an alteration to the shutter (which is often out of the question).

Effecting a Compromise

The first is to run the machine faster. If the machine is run fast enough a point is at length bound to be reached when the flicker will entirely disappear. This is not a very desirable course as the action is speeded up unnaturally. This is, however, sometimes valuable if a compromise can be reached, giving just that small amount of extra speed which will overcome a slight flicker without really spoiling the action of the picture. The other means of overcoming flicker is to use less light.

A brighter screen will give more flicker and as a small picture is brighter than a large one, one remedy is to give a larger picture. This means a longer throw if the room is large enough, and a larger screen if your pocket will stand it.

Where a variable resistance is used with the machine the remedy is simpler, for one has only to set the resistance for a higher voltage than that in use. Thus if one has a 200 volt electric circuit the resistance can be set for 240 volts and a considerably less light from the machine will result. Sub-size cine projectors are not, however, blessed with too much light, though in living rooms and using a small picture, the higher wattage machines usually allow some margin to play with in this way.

The first amateur film of its kind produced in Coventry was shown a few weeks ago to a very enthusiastic audience at St. Mary's Hall. It was a film of the Coventry and Warwickshire Hospital and the Alcock Convalescent Home and was made by Mr. W. H. Green, of 28, Earl Street, Coventry, at the request of the organising secretary of the Hospital Saturday Fund.

Mr. Green devoted almost the whole of his time to it and completed it in under three weeks. It runs to about 1,600 feet. Reports speak very favourably of the continuity and photographic quality of the picture, although it was in part taken under very bad lighting conditions.

HOME CINEMAS

(*Continued from page* 19)

based upon a work which is already copyrighted they will not be able to exhibit it publicly. If, instead of writing a new story for a film they have filmed an existing story, the owner of the copyright in that story can claim royalties or even prevent the film from being exhibited.

Copyright lasts for the lifetime of the author and for fifty years after his death. If an amateur society decided to make a film of one of Charles Dickens' published works they would be quite in order in doing so and could screen it publicly. But they would be breaking the copyright law if they made a film of, say, one of Edgar Wallace's works.

Amateurs must walk warily. The transgression of the law by one or two societies will strengthen the hands of those who are constantly seeking new outlets for restrictive legislation. A sharp eye must be kept upon Parliament and the proposed private member's bill.

Luckily the present pressure of business in the House of Commons is not very favourable to the chances of a private member getting a new Act placed on the Statute Book. But every film society must be on their guard.

Should there be the slightest chance of this bill coming forward, letters should be sent at once to your local member pointing out the gross unfairness of passing restrictive legislation that will cripple the amateur cinema movement in this country.

YOUR PROBLEMS SOLVED

On this and the following page is a brief selection of replies to readers' enquiries. Many replies have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope.

FOCUSSING LENS

I gather that a focussing lens can provide many pitfalls (writes F.M.S., of Merton Park, London) and should appreciate your opinion as to whether a lens of this type would be advantageous in the hands of a beginner. Would one have to keep re-focussing when shooting a receding or approaching object? Does the use of a large aperture lens give a tendency to a loss of sharpness?

The focussing type of lens certainly needs more care in operation and for the beginner the non-focussing lens is safer as there is then one thing less to think about. Fixed focus lenses of apertures as large as f/3.5 can be obtained and these are adequate for all subjects except indoor ones for nearly every day of the year.

"Fixed focus" means that the lens is fixed at one focal setting which will give sharp images of all objects situated at any distance from the camera from infinity down to about six feet away. If close-ups are to be taken from a shorter distance than this a supplementary lens must be used.

"Partially Focussing" Lens

There are some types of lens which may be described as being of the "partially focussing" type, inasmuch as they have two settings, one for distant shots and one for close-ups. When using a large aperture lens at settings of f/3.5 or less all the advantages of fixed focus can be obtained by setting the lens at 10 feet for distant shots and at four feet for close shots.

It is only when the lens is opened up beyond f/3.5 that critical focussing becomes necessary. It would take too long to deal here with the whys and wherefores of depth of focus, but it will suffice to say that in theory only objects at the actual distance focussed upon are in critical focus, those nearer and farther from the camera becoming progressively less and less sharp.

The wider the aperture the more rapid this falling off and the greater need for judging the distance correctly. It is for this reason that there is greater chance of a picture taken at, say, f/1.9, being fuzzy, but if the focus is dead accurate the subject will be perfectly sharp at any aperture. Sometimes this falling-off of focus is useful because it can be used to isolate the important object in a shot.

CINEMETER

Is the Drem Cinemeter accurate and suitable for the amateur, asks J.A.S., of Poynton, Stockport.

You will have noticed that an advertisement of this instrument appears on page 46 of our April issue.

It is the policy of *Amateur Cine World* not to accept advertisements for apparatus or material unless we are completely satisfied as to their fitness for the purpose and their ability to act up to the claims made for them. If, therefore, you see any article advertised in these columns, you can purchase it with confidence.

STORING FILMS—(*F.O.M., Cowley*)

In storing film for long periods it is much more important to ensure that the storage tins are airtight than to place "artificial" moisture in with them. It is so easy to overdo the moisture and get mildewing, as in the present case. On the other hand, the writer has some films six years old which have been stored in sealed cans and which show practically no diminution of resilience. It is also wise, when storing films, to avoid high places where fumes may go and extremes of heat and cold.

Plain water is best for humidor pads, although a few drops of carbolic or formalin will act as antiseptics. We have no experience of the aromatic oil formula mentioned. Films which have become brittle can be lightly rubbed over with a fifty-fifty mixture of glycerine and water, left for a few hours and then carefully dried with a clean soft linen rag. A frequent cause of brittleness in films is excessive cleaning with spirit media, which tend to dissolve out the plasticisers.

EVERY QUESTION asked should be accompanied by the coupon on page iii of cover. This coupon entitles you to an answer to one query only. Address all queries to the Editor, "Amateur Cine World," 4-7, Greville Street, London, E.C.1.

9.5mm. PROCESSING. (*J.W.J., Annan, Dumfriesshire*).

Your film is characterised by flatness and lack of contrast rather than fogging. It would be simple for you to test the safeness of the lamp by one of two methods. (a) You could take a test length of film and process it entirely in the dark from start to finish, except when exposing for reversal, timing your operations with a stop watch or similar device. (b) You could take a piece of unexposed film, about six inches in length, and place it on your work bench for about a minute, near the safelight, obscuring a portion of it with a coin. Then, turning out the light, the film could be developed and rinsed.

In the case of test (a), if the lamp is unsafe working in the dark would result in a much higher quality film. In test (b) the cleanness of the obscured portion in relation to the rest of the strip would indicate that the film was receiving an exposure, i.e., that the lamp is unsafe.

From an examination of the sample submitted, however, it is possible that the trouble is manipulation and not an unsafe lamp. It must be remembered that this is a reversal process and that, even with an unsafe lamp a white sky would remain white because all the emulsion would be used up in the negative if *it were developed out perfectly.*

On the other hand, if the first development was not carried far enough you would obtain

(*Continued on next page*)

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Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rate: For Private advts., 2d. per word (minimum 2/-); for Trade announcements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

TRADE

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PRACTICAL HOME MOVIES. The most up-to-date book on the taking and showing of films available. From all booksellers 1/6 net or 1/8, post free, from A. C. Burt, *Amateur Cine World*, Link House, 4-7, Greville Street, London, E.C.1.

STANDARD PROJECTOR, spools, complete, 50/-; 7,000ft. standard films, £2; 3A Ensign folding camera and canvas case, 35/-; expanding metal tripod 5/-. 52, Ansty Road, Coventry.

MODERN PHOTOGRAPHY FOR AMATEURS is the title of a complete and practical volume of great use to all amateurs. Price 1/6 from booksellers or 1/8, post free, from A. C. Burt, *Amateur Cine World*, 4-7, Greville Street, London, E.C.1.

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PATHESCOPE Motocamera De Luxe, new model, with fast F2.5 lens and filter; was only bought two months ago and has been used only a few times. In excellent condition and works perfectly; cost over £17, and is a real snip for any enthusiast at £12 0 0 cash. Write now to Box No. 240, c/o *Amateur Cine World.*

OUR EXPERTS REPLY *to Readers' Enquiries*

(*Continued from page 47*)

the result obtained here. In the absence of formulae and data as to development methods it is difficult to give this as the cause with certainty, but there is a strong probability that development has been insufficient.

* * *

STREAKY FILMS

O.T., Hull, wants to know the cause of the wavy streaks of white light down both edges of his films at the beginning and end of each reel.

The remedy for this trouble lies in your own hands, as it is caused by insufficient care in loading and unloading. A reel of film has at each end an opaque leader five feet in length. The snug fit of this leader between the flanges of the spool prevents the light from reaching the film proper, but if strong light is allowed to fall on the edges of the reel it will sometimes creep down the sides of the leader and fog the film.

Loading and unloading should therefore be carried out as much as possible in the shade. In the absence of any better shelter the shadow of one's own body can be used.

* * *

TITLING

I wish to make titles, using a Pathé " B " Motocamera and direct reversal film, writes H.J.P., of Bethnal Green, E.2. Can you tell me if the following procedure will be suitable and produce white letters on a black background: Placing white letters on black card, the latter to be 20 ins. from lens (Pathé half-metre attachment), exposure to be made in bright sunlight; card to be same size as largest plate on page 18 of last month's " Amateur Cine World."

The suggested method will be quite satisfactory except for the lighting.

Natural light cannot be recommended for title making owing to its inconsistency and any work carried out in this manner must be very experimental.

The largest size of card will be quite suitable at a distance of 20 inches from the lens. Avoid the use of heavy white letters and letters having a combination of very thick and very thin lines. For perfect results use 600 watts at f.3.5, the standard aperture of the lens supplied with the camera named.

LATE NEWS

Mr. A. O. Roth, 85, Ringstead Road, Catford, London, S.E.6., sole distributor for Hugo Meyer Lenses, announces that the following new Cine models, taking 9.5mm. films, are ready for the British market.

Model R.C.N. 50 feet capacity. Sprocket fed. Variable speeds 8-32. An important feature is a new precision gate through which the film passes. Automatic control stop of the motor spring so that when the tension is run down to a certain point the motor stops automatically. This assures even speed, particularly at the low speeds—a most important improvement.

(*Continued next column*)

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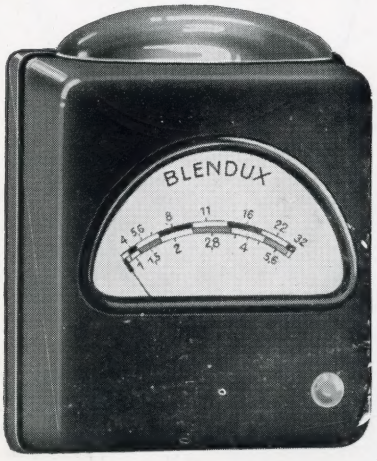
Zeiss-Ikon Kinamo, f/2.7 Carl Zeiss Tessar lens, takes 33 ft. film in daylight charger, the smallest 16-mm. camera, list price £24, for .. £12 0 0
Cine Kodak, Model B, f/6.5 anastigmat lens, takes 50 or 100 ft. film, list price £18 18s., for £4 12 6
Cine Kodak, Model B, f/3.5 anastigmat lens, takes 50 or 100 ft. film, list price £25, for .. £7 12 6
Bolex, f/3.5 Hermagis lens, takes 50 ft. film, list price £14 14s. 0d. £7 7 0
Victor, f/3.5 Dallmeyer lens, takes 50 or 100 ft. film, complete in leather case, list price £43 10s. for £32 10 0
Ensign Super-Kinecam, Model 8, turret head, complete with 1 in. Cinar f/1.5, 2 in. Dallmeyer f/1.9. and 3 in. Dallmeyer f/2.9 lenses, 5 speeds, 8, 12, 16, 32 and 64, takes 50 or 100 ft. film, in leather case, list price £72 8s., for .. £50 0 0
Cine Kodak, Model B B Junior, 2 speeds, f/3.5 anastigmat lens, takes 50 ft. film, list price £15 15s. as new for £11 12 6
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Cine Kodak 8, f/1.9 Anastigmat lens, in new condition, list price £15, for.. .. £10 10 0
35 m/m Williamson Cine camera, takes 100 ft. film, 2 in. Carl Zeiss f/3.5 Tessar lens £8 8 0
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Model R.C.N. taking 50 feet or 100 feet films, with or without Turret Head is another introduction in 9.5mm. apparatus. A number of these cameras are already in use with producers of 9.5mm. News Gazettes.

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Permarec Amplifier, complete with valves, for use with above outfit, as new. List £12 12. £8 15 0

300 watt Kodascope " C," complete with adjustable resistance, latest bronze model, as new. Cost last Xmas £30. Special bargain £17 15 0

Pathescope Motocamera de luxe, f/2.7, Zeiss Tessar, latest model, as new. Cost £21 £10 18 6

Motocamera de luxe, f/3.5 anast, de luxe leather case. List £11 7s. 6d... £7 10 0

Pathescope " Kid " Projector, resistance for all voltages, as new. List £2 15s. 39/6

Pathescope " Home Movie " Projector, double clan model, as new. List £6 15s. £3 19 6

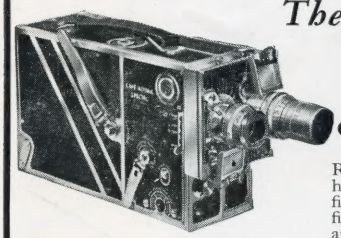
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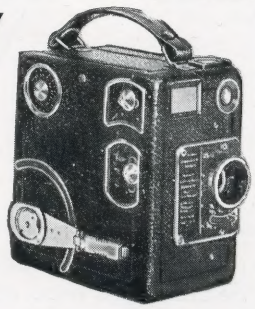
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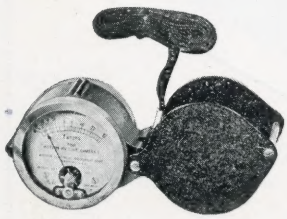
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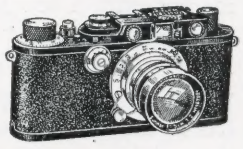
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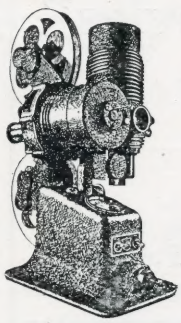
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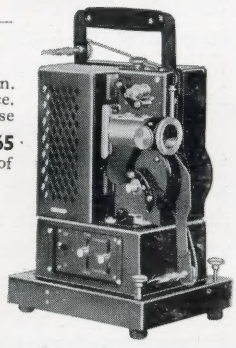
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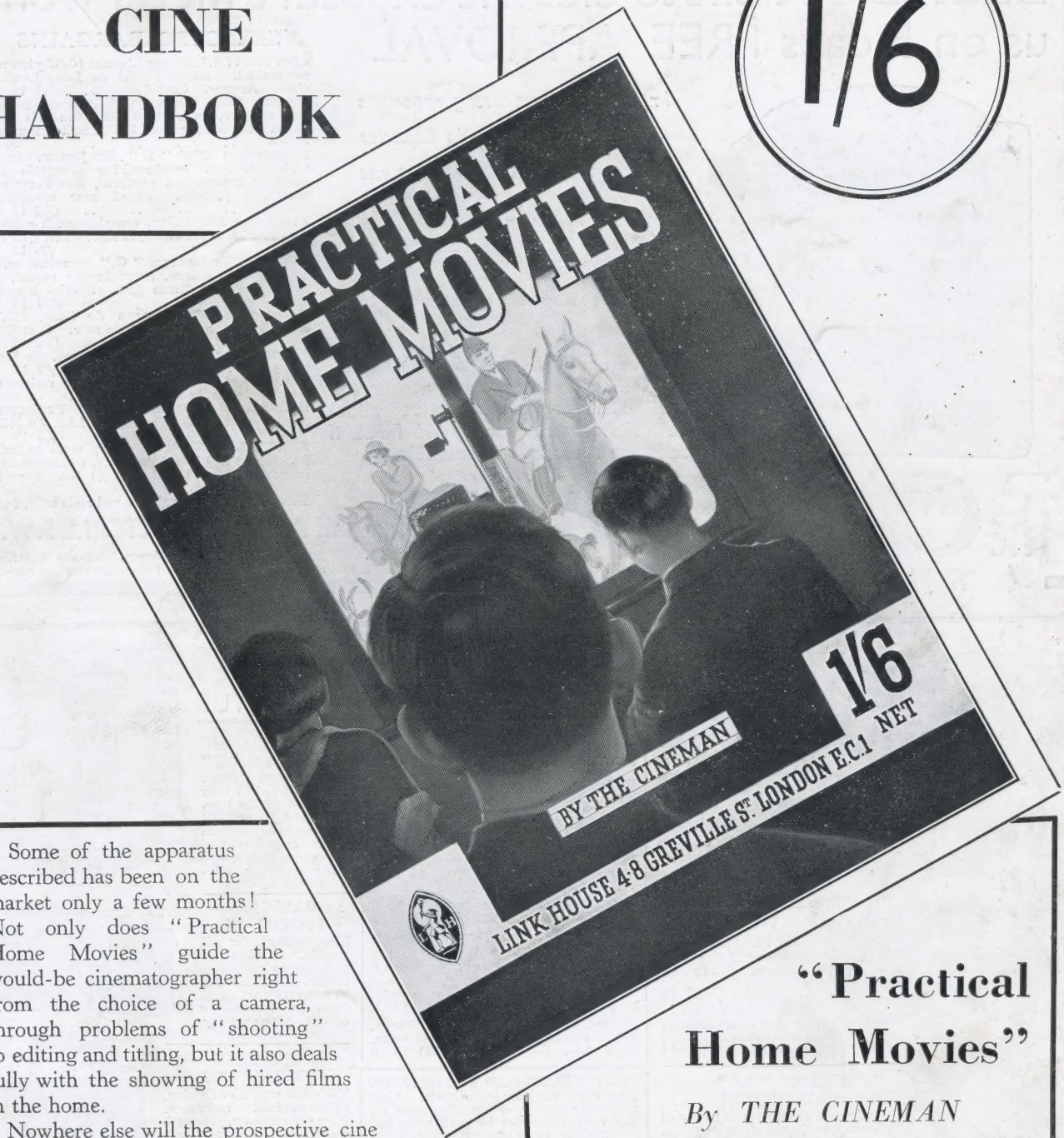
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